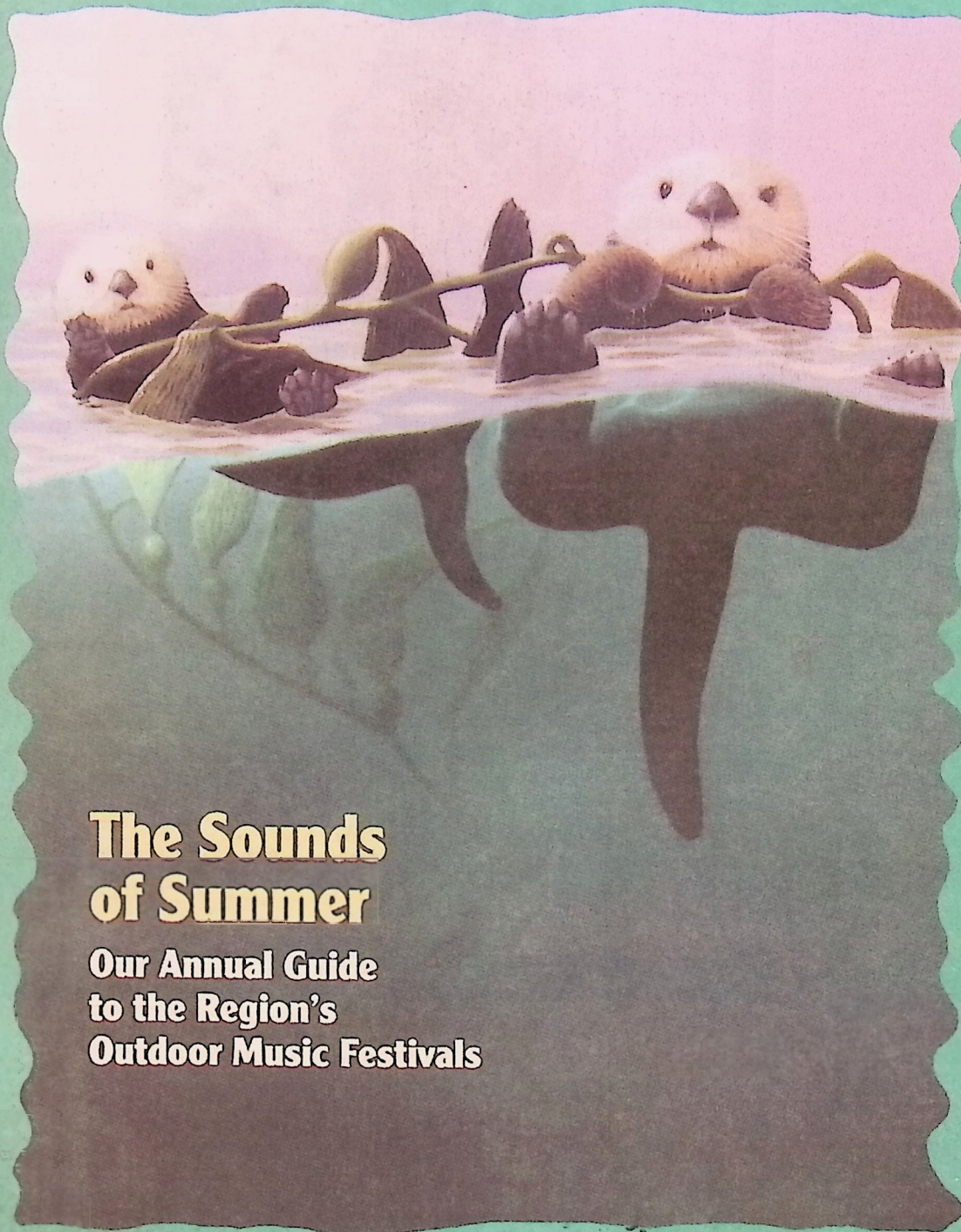


# JEFFERSON

*Monthly*



## **The Sounds of Summer**

**Our Annual Guide  
to the Region's  
Outdoor Music Festivals**



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The Lyric Opera of Chicago's production of Stravinsky's *The Rake's Progress* will be broadcast on JPR's Classics & News Service on June 10.

#### ON THE COVER

8

1995 poster image for the Oregon Coast Music Festival by Don McMichael. See cover story page 8.

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# JEFFERSON

Monthly

JUNE 1995

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Summer is here, and all the great traditions are back: lazy afternoons, barbecues, and baseball(?). One thing you can count on in our area is great music. Eric Alan provides our annual survey of the Summer's outdoor musical treats.

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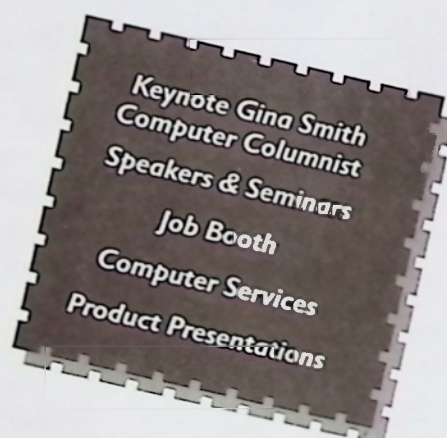
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# TUNED IN

Ronald Kramer

## America Talks

In the wake of the Oklahoma City tragedy President Clinton observed that he thought there was too much hatred being expressed in public discourse. And America's talk show hosts promptly got offended.

I have some familiarity with talk radio. Years ago, when I worked for the ABC Radio Network, I was assigned to the AM station which the network owned in Los Angeles, KABC, which was the nation's most successful major market "all talk" radio station. I literally spent hours listening to talk radio, working with some of the legends of the industry.

Talk radio has changed some since then, not entirely for the better, but the salient criteria have not. First, talk radio is relatively less expensive than most other radio formats. That's because the public obligingly programs your station for you and reduces your talent costs. Another is that research shows that a lot of listeners to stations playing music don't really listen. They often have the music radio station on in the background. But talk show listeners almost by definition listen, a point which the ad sales staff will make forcefully to advertisers. There are obscure regulatory advantages. For example, when I was at ABC, the Federal Communications Commission (FCC) was still requiring stations to submit program logs annually and kept tabs on the percentages of air time devoted to various types of programs. When most radio stations were playing music, KABC logged all of its talk radio programming as "public affairs," which probably made it the most observably public spirited major market radio station in the nation—at least in the FCC's eyes.

But is talk radio public affairs radio? Hardly. As a listener it's actually pretty hard to have an argument with a talk show host, at least one who's very adept, and win. One talk show host, now nationally syndicated, was a master of having the control room turn down the caller's telephone call—on a hand signal from the host—while the host continued to make his rebuttal point. The talk show host was extremely skillful and,

with his vocal inflections and pauses, made it sound like the caller was still on the line and had been persuaded into quiet assent with the host's point of view by the host's persuasive arguments. Of course, that was seldom the case. The radio audience just didn't know that. They were dealing with an illusion which had been created by the show's host and the process.

Talk radio is, frankly, odd. It tends to be listened to by older people. It also tends to cultivate listener "cults" which, by definition, then make the views expressed unrepresentative of the general population.

Like all advertiser-supported media, talk radio deals in spectacle because its economic return responds directly to audience ratings. Granted, most newspapers also are concerned about their circulation and advertising sales. But they not only deal with news in an objective, and more penetrating fashion, they also carry the stock listings, cartoons, and weather reports for distant places. Talk radio is entirely front page—it does little else to broaden its value to society beyond the radio equivalent of a screaming headline.

It was interesting to watch the talk show hosts respond to President Clinton's observation. "Foul," they cried. "He's attacking us, and blaming us for inciting the Oklahoma City tragedy, because we have attacked him." This from talk show hosts, one of whom publicly boasted about family target practice episodes in which the practice dummies were named for Bill and Hillary Clinton.

Say what I might about the economics or media value of talk radio when I was involved, it was clearly a different world. No one would ever have been allowed on the KABC air, then, to preach such hatred, much less the show hosts themselves.

Things have changed. Talk radio is now permeated with a degree of hatred and polarization that is epic in proportion. The repeal of the Federal Communications Commission's Fairness Doctrine some years ago, a move prompted by Republican forces in Congress, made it possible for broadcast stations to de-

vote their air time to a clearly partisan agenda largely without regard for any concern for civility, accuracy or balance in such dialogue.

Politics aside, and observing these phenomena solely from their social impact, I have a hard time seeing radio used in this fashion as providing much value. Increasingly, it allies the non-music elements of the radio industry more closely with the *National Inquirer* than the *New York Times*. While it provides an outlet for a frustrated audience fringe, it also implicitly legitimizes their observations simply by according them the prominence of public display. It essentially assumes that each caller's views are equally valuable and worthy of the public's attention. But it inclines heavily toward selecting the callers who, in television, would probably find their way to the *Donahue* or *Ricky Lake* shows as opposed to the "CBS Evening News." Yet, because air-time has impact and carries with it an inherent legitimization, it gives such views altogether too much prominence. On talk radio, what should be the tongue-in-cheek "would you believe this oddity" kicker story suddenly becomes the main event.

And all for the purpose of masquerading showmanship and entertainment as thoughtful public discourse.

I write this recognizing that Jefferson Public Radio also presents talk radio and is in the process of expanding such offerings on our News and Information service. But, like public radio in general, we avoid spectacle, abhor the vicious, and attempt to provide talk radio in a more thoughtful and civil manner.

Much of talk radio espouses a conservative agenda. Yet, I wonder if those hosts have ever wondered what the nation's founding fathers might think of talk radio if they could hear it now. Rumor has it that some of the battles in the Constitutional Congress were pretty heated on the Congressional floor. But if you read the public records which they produced, it is clear that these were gentlemen who did not extend their personal feelings into their public pronouncements. There was civility in dialogue, respect for opposing points of view, and an understanding that society would suffer great damage if it were not so.

Our nation would be a better, stronger place if talk radio pondered our nation's conservative rhetorical history. ■

Ron Kramer is Jefferson Public Radio's Director of Broadcasting.



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# SPEAKING OF WORDS

Wen Smith

## Rest in Dignity

When I was a small kid one of the favorite signs posted at mom-and-pop grocery stores read, "We don't know where Mom is, but we have Pop on ice."

At today's 7-11 convenience palaces, the ads are much slicker, and splashed with full-color art. But I don't think they've made the ice any colder or the pop taste more refreshing.

Now out of England comes a story that has nothing to do with ads for cold drinks but deals instead with whether mom and pop and other such familiar epithets should appear on graveyard epitaphs.

It seems the children of the late Frederick Brown of Freckleton always called him "Dad." They wanted to put that epithet on his tombstone. But, said the local vicar, "You really can't do that, y'know." He argued that "Dad" is an informality not suited to the dignity of a tombstone. It would have to be "Father" or nothing at all.

Nobody had ever called Frederick Brown "Father" during his lifetime, said his daughter Wendy. So why should he be immortalized by that formality when "Dad" is what he would have wanted?

Well, the Church of England's consistory court took the matter under advisement and agreed with the vicar. Nicknames and pet names, if they were inscribed in stone, would take on the overtones of a cemetery for dogs, not the dignity of a final resting place for men and women.

"A headstone," said one member of Holy Trinity Church in Freckleton, "should honor the deceased and console the living."

To call him "Dad" just wouldn't do. First thing you know some grieving widow would want to immortalize her departed loved one as "Hubby" or even "Cuddly Chops."

The church authorities make a good point. They know that death is final, and it won't be long before all that's left of the memory of the ordinary person will be what's carved on the headstone. In their view, the epithet in the epitaph should be sober, if not somber, and dignify the life, no matter how ordinary or how actually shameful it may have been. Even in Amer-

ica, we don't mark the headstones of our Presidents with "Abe" or "Teddy" or "Tricky Dick."

In early life we call our parents Mama and Daddy. Growing up takes us to Mom and Dad (in some places Ma and Pa), and then to Mom and Pop. In some families, all such epithets give way to Alice and Steve.

I suppose it's a question of love, honor, or obey. We obey our mamas

and daddies, we love our moms and pops, but we honor our mothers and fathers. Alice and Steve are on their own.

"Honor thy father and thy mother," says the fifth of the Ten Commandments. And so far no modern version has converted that into "Honor your mom and pop."

Still, I think Mr. Brown's daughter Wendy has a point. There's something odd about warmly calling a man "Dad" during most of his lifetime and then coldly carving "Father" on his gravestone. Somehow it seems the final indignity that a man's epitaph should take the life out of him. It's sort of like. . . putting Pop on ice. ■

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.



*a*  
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PRESENTS

# SHADOWLANDS

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WILLIAM NICHOLSON

Directed by

Alison Grant and Jonathan Farwell



## FEATURING

Jonathan Farwell

Deb Note

Doug Mitchell

Grant Shepard

Bruce Lorange

Phyllis Courtney

Ben Kreitner

Ellen Thornton

David Rhodes

Jason Oliver



Immediately following the Sunday matinee on June 11th, Jonathan and Deb will be married on stage at the theatre. This performance is a champagne gala for the benefit of Actors' Theatre. Admission is \$25.

Critical acclaim for the 1994 production at Columbia Actors Repertory:

"A powerful tale of life and love ... soars far beyond the ordinary with an emotional script, stellar acting and the undeniable truth ... It is a performance to see."

— Gary Linehan, *Sonoma Union Democrat*

"Jonathan Farwell [is] every bit as affecting as Anthony Hopkins in the movie. Deb Note displays depth and subtlety ... while sparking all the laughs the role deserves."

— Leo Stutzin, *Modesto Bee*

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— Sherman Spencer, *Stockton Record*

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# JEFFERSON OUTLOOK

*Russell Sadler*

## What Price Justice?

It is not surprising the cost of jailing juvenile and adult felons under Oregon's new mandatory minimum sentences laws will be \$140 million higher than Gov. John Kitzhaber's budget. The Legislature cannot resist creating new felonies to fill those lovely new prison beds. The Legislature appears especially terrified of children and is busily criminalizing childhood.

State Rep. Kevin Mannix, D-Salem, wants to make it a felony to belong to a gang. State Sen. Cliff Trow, D-Corvallis, wants to make it a crime for children under 18 to skate without a helmet. State Rep. Jerry Grisham, R-Beavercreek, wants to make it a felony to possess less than an ounce of marijuana—Reefer Madness redux. State Sen. John Lim, R-Grisham, wants to make it a crime for anyone under 18 to possess a felt-tip pen. It might be used to make graffiti.

The solons in Salem have nothing on the State of Washington. The oracles in Olympia are considering a bill that would make it a crime to runaway from home. In the town of Toppenish, Washington, the city council created a curfew between the hours of 9:00 a.m. and 3:00 p.m. Added to the town's midnight to 6:00 a.m. curfew, that's 12 hours a day when it is a crime for people under 18 to be on the streets of Toppenish.

It is now a crime in Oregon for a child to buy or smoke cigarettes. It is a crime for a child to ride a bicycle without a government approved helmet. Nor are the punishments aimed just at children. If your child is caught with a felt-tipped pen or caught

smoking on the street corner, in the public park, or out behind the barn, you will be hauled into court to pay a fine of up to \$1,000 and sentenced to attend "parenting

class," where some white suburban matron will lecture you on the errors of your childraising and extol the virtues of Fantasy 50's and the Way We Never Were. These folks raise their own children ever so much better than the rest of us. They have taken the time to get a license from the state to preach.

Rep. Mannix's bill makes gang membership a crime punishable by 20 years in prison and a \$300,000 fine, if any member of the gang commits a crime. Since some gang

members commit crimes and many young people join gangs as a ritual of passage, the potential for filling up Oregon's new prison beds is virtually inexhaustible.

Mannix insists no innocent person will be victimized by his bill. But that is not the lesson history teaches. Laws passed making it a crime to belong to labor unions, political parties, even dissident groups like the Ku Klux Klan, have eventually been struck down by the U.S. Supreme Court. But these new laws criminalize childhood, and the Supreme Court has a double standard for children when weighing the Bill of Rights.

The Vernonia School Board demanded compulsory urinalysis before children would be allowed to play sports. When 12-year old James Acton refused to take the compulsory "whiz quiz," as the students call it, some of his neighbors insisted he must have something to hide. That is the kind of social coercion the Bill of Rights is

“  
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COURT. BUT THESE NEW LAWS  
CRIMINALIZE CHILDHOOD



designed to prevent. In America we remain innocent until proven guilty. Government may not conduct a fishing expedition in private lives without reasonable cause to believe a crime is actually being committed.

James Acton's case was argued before the U.S. Supreme Court in March. Quotes from some of the Justices are a revealing gauge of the choked, semi-hysteria we feel about our children.

"If it's a schoolwide problem, what's wrong with schoolwide testing," said Justice Anthony Kennedy.

"We require physical exams for health, metal detectors to keep guns out of school...what's the special thing here?" said Justice Stephen Breyer.

"Students are just kids," said Justice Antonin Scalia. "You're dealing with children. You're not dealing with adults."

"How much privacy is there in a boy's locker room...guys walking naked from the shower to the lockers?" queried Chief Justice Renquist.

Only Justice Sandra Day O'Connor seemed to realize children were something more than a subhuman branch of the species at the shallow end of the gene pool.

"You didn't ever use reasonable suspicion. Why not? Doesn't the Fourth Amendment require it?" asked O'Connor.

Ironically, this effort to criminalize childhood is brought to you by politicians who promised to get government off your back. Many of them are trying to persuade you they belong to the Party of Kept Promises. It's a hard sell. This is the way we lose our liberties, law by law, case by case.

IM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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COVER STORY

# The Sounds of Summer

*Our Annual Guide to the Region's  
Outdoor Music Festivals*

FEATURE BY

*Eric Alan*

PHOTO

Britt Festivals in Jacksonville



Come the bright days of Summer, the choices for entertainment and activity increase. The long hours of light and warmth bring people out of hibernation — including musicians and entertainers who travel to share their creativity. In recent years, the national concert business has become increasingly weighted towards Summer shows, as in many locales festivals and outdoor “shed” amphitheaters which require good weather have become the most popular concert venues. It’s with good reason, too, that Summer has become the prime season for live music: for the listening experience is surely heightened by the ambience of a warm blue sky or clear Summer stars — especially in the good air that most of the state of Jefferson enjoys.

Our region has long enjoyed a richer, more diverse collection

of entertainers than other areas of scattered rural populations. Yet one is also left with the tantalizing feeling that the live music scene could be much greater than it is: for a staggering number of well-known musicians pass through the Rogue Valley without playing, on their way between major-market gigs in the Bay Area and Portland or Seattle. If only there were more venues, the thought goes, or more avid crowd support...

But already, the Summer festival schedule is crowded with more opportunities than the average schedule and wallet can afford. The 1995 festival season will be no exception, between the Oregon Coast Music Festival, the Britt Festivals, and several different blues events, including Blues by the River, the Siskiyou Blues Festival, and the Jackson County Blues Festival.

Here, chronologically, is a look at this Summer’s festival offerings.

# June

The festival season begins with the first offerings from the Britt Festivals in Jacksonville — a series which, in its thirty-third year, has risen far above its humble beginnings as a short Summertime classical music festival. Now a world-class festival stretching over nearly four months, it features top artists in jazz, blues, folk, pop, country, bluegrass, African music, classical, dance, comedy, a cappella music, and performers who stretch the bounds of all genres. This Britt season will include forty-five shows at the beautiful Britt Pavilion.

This year’s Britt festivities will begin on June 16th, with a jazz double bill of Grover Washington, Jr. and the Charlie Hunter Trio. Saxophonist Washington has made his name chiefly through grooving contemporary jazz, but has stepped out recently to embrace more traditional jazz forms. Hunter is a young Bay Area guitarist gaining major attention via unusual instrumental prowess and a custom-made eight string guitar which allows him to simultaneously play lead and bass.

The venerable David Grisman Quintet will appear next, on June 17th. Grisman’s eclectic approach to the mandolin first brought him attention nearly a quarter century ago, and his landmark debut album forever erased the border between bluegrass and jazz. He continues to purvey his unique

“dawg music,” having influenced an entire generation of players along the way. Opening will be the equally eclectic Alison Brown Quartet, who fuse folk, jazz, Celtic and Latin music into a Grammy-nominated mix.

The Tower of Power will then blast into town on June 18th, with their famed horn section leading an energetic stomp through funk, soul, jazz and rock rhythms that make sitting still physically impossible. Their opening act will be the Rhythm Kings, a locally popular rhythm and blues band.

On June 24th, one of the greatest blues harmonica players will play in the beautiful Dunsmuir City Park. Charlie Musselwhite will headline the Siskiyou Blues Festival II, sponsored by the Siskiyou Blues Society. Musselwhite, currently signed to Alligator Records — the country’s premier blues label — has sixteen albums of his own to his credit, and guest credits on albums by such greats as Bonnie Raitt, John Lee Hooker, Doc & Merle Watson, John Hammond, and many others. Musselwhite will be preceded by three other blues bands: The Chrome Addicts, Home Grown Blues, and the Siskiyou Blues All-Stars.

Meanwhile, back at Britt, Shadowfax will offer their eclectic, melodic fusion of world music, jazz and new age, on Friday, June 23rd. Howard Levy, a virtuoso jazz

harmonica player, will open with his band.

Then, on June 24th, an Africa Fete will be held: four top African bands in one evening. These include Baaba Maal, a Senegalese man renowned for his mixture of traditional Senegalese influences with modern Western rhythms; Boukman Eksperyans, a band which blends a rhythmic mix of African and Caribbean forms, including soca, calypso and reggae; Femi Kuti, who carries on the musical tradition of his famous father, Nigerian leader Fela Kuti, with extended grooves that lean on jazz and funk as well as African music; and Oumou Sangare of Mali, a female singer graced with a voice of uncommon beauty and strength. Africa Fete is sponsored by Jefferson Public Radio.

On June 25th, another high-energy double bill will please ears and dancing feet. The Dirty Dozen Brass Band will headline, with their New Orleans take on R&B, funk, jazz, voodoo rhythms and enthusiastic sweat. They’ll be joined by the Blind Boys of Alabama, who have graced the world with their gospel harmonies for fifty years.

Finally, the month’s festival schedule will end with a June 30th Britt performance by Ramsey Lewis, whose talents as a jazz composer and pianist have earned him long-standing acclaim. The Gene Aitken Big Band will open, with a set of classics.



# July

June is only a warm-up for July. In July, there's the entire Oregon Coast Music Festival to attend, along with fourteen nights of performances at the Britt Festivals, and the Jackson County Blues Festival.

Britt's July schedule begins with something decidedly other than music: an appearance by famed impressionists Rich Little and Jeannette Markey. Rich Little reached the heights of fame with his remarkable Watergate-era impressions of Richard Nixon, for which he could not be impeached. He has since moved on to lampoon more popular politicians, such as Kermit the Frog, who may not now be in Congress, but probably should be. With Jeannette Markey's equally wild impressionistic talents at his side, the two make a memorable bill.

The following evening at Britt, Janis Ian, Holly Near, and Alice DiMichele will share the same bill. Janis Ian has seen her fortunes rise again of late, thirty years after she first drew attention, and twenty years after she wrote the defining anthem of the pained high school heart, "At Seventeen." Holly Near has shown equal strength and endurance, through a long career that has seen her flourish as a singer, actor, political activist, and record company founder. With her pure voice and unique charisma, she has always commanded the stage. Opening for Ian and Near will be Alice DiMichele, whose folk music popularity has grown beyond local roots to embrace the Northwest.

The middle of July will launch the Oregon Coast Music Festival, which — like the Britt Festival — continues to broaden and deepen its offerings beyond the original goal of a small series of classical concerts. Now in its seventeenth year, the OCMF will offer sixteen performances that range from classical music to jazz, big band, blues, world music and dance.

Classical music will still anchor the coast festival. Most prominent in the OCMF classical series may be the solo piano recital given by Garrick Ohlsson on July 24th in Coos Bay. Recognized as one of the world's premier pianists, Ohlsson was the 1994 recipient of the Avery Fisher Prize. He performs worldwide both solo and in orches-



Pianist Garrick Ohlsson

tral contexts, has been Grammy-nominated twice in orchestral contexts, has had his solo recording of von Weber sonatas named as "Solo Instrumental Record of the Year" by Ovation magazine, and has many other major credits. During the festival, his recital will be an all Chopin program.

Garrick Ohlsson will also perform in Coos Bay the following day, with the festival Orchestra conducted by James Paul. Paul is the festival's music director, the conductor of the Baton Rouge Symphony, and the principal guest conductor of the New

Orleans Symphony. With Ohlsson at piano, the Festival Orchestra will perform an all-Russian program, that will include Prokofiev, scenes from the ballet *Romeo & Juliet*, and Tchaikovsky's *Piano Concerto No. 1*.

The Festival Orchestra will also present a pops concert on July 27th, with Jason Klein as conductor. The concert will feature music with the theme of water, including music from Handel & Harty, Liadov, Strauss, Smetana, Debussy, Tchaikovsky, Rodgers, and Sousa. Then, on July 29th, with James Paul returning to conduct, the orchestra will close the festival with a concert that includes music by Berlioz, Vaughn Williams, and Thomas Tallis.

Also wedged into the OCMF classical schedule will be several other events of note: The Festival Chamber Players will thrice present a program which includes the music of Haydn, Handel and Halverson, Mozart, Barber, and Brahms: they'll perform on July 20th in Bandon, on July 21st in Gold Beach, and on July 22nd in North Bend. On July 17th, the Bay Area Community Choir will present a concert in North Bend. And the Bay Area Concert Band will give a free performance on July 15th in Coos Bay.

The OCMF schedule of non-classical music will begin July 14th, with a dance concert in North Bend by the It's About Time Big Band, which features songs from the golden era of the 1940s and 1950s. The following day, Dance Through Time will present their unique dance repertoire, which includes courtship dances spanning over five hundred years, complete with authentic costumes and music. They'll perform in Coos Bay. Then, on July 19th, Golden Bough, with music from Ireland, Scotland and England, will provide a festive energy and pristine harmonies. Next, on July 21st, violinist Hollis Taylor will appear in North



Bend. Considered a jazz violinist, she nonetheless began her career in classical music, and most recently released an acclaimed album of unusual jazz arrangements of country music classics. Then, on July 23rd, Irene Farrera, a Venezuelan native popular in the Northwest for both high energy dance concerts and solo interpretations of traditional Latin American folk songs, will play in Charleston. And finally, on July 28th, the Paul deLay Band will play in Bandon. They're one of the top blues bands in the Northwest, reunited after deLay's recently completed prison sentence stemming from drug charges. (DeLay says the conviction saved his life.)

Meanwhile, the Jackson County Blues Festival will take place at the Jackson County Fairgrounds on Sunday, July 23rd. A fair ticket will include admission to the blues festival that day. The line-up for this, the sixth annual blues festival, had not been finalized at press time. Previous perform-

ers have included the great Charlie Musselwhite, Mark Naftalin and Ron Thompson, Luther Tucker, and Lowell Fulson.

Of course, the Britt Festivals continue. In the latter part of July, Britt will offer several varied shows, beginning with Gordon Lightfoot, whose deep winning voice and storytelling ballads have earned him enduring fame. Lightfoot will be at Britt for two nights, on July 13th & 14th. Then, with a decidedly different tone, Saturday Night Live alumni Father Guido Sarducci will arrive — along with opening act Avner the Eccentric — and bring his gossip column from the *Vatican Enquirer* to comedic life. Stephen Stills will attempt to follow Sarducci's act the next night. And after that, the festival will radically switch gears again, with a four night performance of the *Music Man*, one of the most enduringly popular musicals. *The Music Man* will be performed by the Rogue Music Theatre, with full costumes and pit orchestra, on July 21st through July 24th. Then, when audiences

have had a few days to recover, Alison Krauss and Union Station will bring their eclectic, precocious mastery of acoustic music to Britt. Krauss was a star nine years ago at the age of sixteen, and has gone on to become named the best bluegrass vocalist three of the past five years, despite reaching considerably beyond bluegrass into gospel, folk, and other music. The next night after that, the Bobs, with their repeatedly insane and musically astonishing brand of warped a cappella music, will appear with the equally warped and talented Chenille Sisters (none of whom are sisters). And finally, on July 28th and July 29th, the Pat Metheny Group will arrive, led by one of the most influential, talented, creative and popular jazz guitarists of the era. Metheny has traveled many exploratory roads during his long career, but always managed to retain a distinctive voice.

It might be advisable for music fans to then stay home and rest for a few nights, before August begins.

# August

In August, the Britt Festival first turns to classical music, while the Shasta Blues Society will present Blues by the River, a one-day festival at Anderson River Park in Redding.

The Britt classical festival, which will run from August 4th through August 21st, is centered by the Britt Festival Orchestra, a ninety-piece orchestra whose professional instrumentalists come from across the country to participate in the festival. Peter Bay will again conduct. He also serves as music advisor and conductor for the Rochester Philharmonic in New York, and has conducted numerous symphonies and chamber orchestras nationally.

The performance of August 4th and 6th, will be known as "The Six Bs." The six Bs in question are: Britt, Peter Bay, piano soloist Jeffrey Biegel, and composers Berlioz, Beethoven and Brahms, whose music will be performed.

On August 5th and 7th will be a perfor-

mance titled "Natural Classics." This will feature the percussion ensemble Nexus, a troupe of master percussionists whose orchestral use of unusual instruments (including tablas and conch shells) has brought them opportunities to play with major orchestras worldwide, and equal acclaim for their recorded efforts. With Peter Bay and the Festival Orchestra, Nexus will perform music by Smetana, Cahn, Reich, and Beethoven.

This year's Britt Family Concert will be held on August 11th and 13th, with "Timeless Tales" the theme. Bay and the Orchestra will be joined by the Cavani String Quartet and the Magic Circle Mime Company. While the music will be geared towards a younger audience — including Deak's *The Headless Horseman of Sleepy Hollow*, Suppe's *Light Cavalry Overture*, and Prokofiev's *Peter and the Wolf* — the talents of Cavani, Magic Circle and the orchestra are anything but juvenile.

"Postcards from Europe" will be the next program, on August 12th & 14th. It will feature violinist Pamela Frank, one of classical music's best young talents. Already, she's soloed with many of the world's finest orchestras, including the Orchestre de Paris, the New York Philharmonic, the Philadelphia Orchestra; and she's performed with such individual luminaries as Yo-Yo Ma and Emanuel Ax. The program she'll perform with Bay and the Orchestra will include music by Enescu, Tchaikovsky, Respighi, and Rimsky-Korsakov.

On August 15th, the Cavani String Quartet will step out, in recital. The quartet, popular at Britt and currently serving as quartet-in-residence at the Cleveland Institute of Music, will play four pieces: one each from Haydn, Shostakovich, Barton, and Mendelssohn.

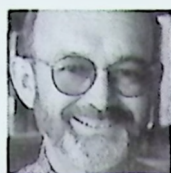
Then, on August 18th and 20th, guest conductor Carl St. Clair will lead the or-

CONTINUED ON PAGE 17



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# NATURE NOTES

Frank Lang

## Snakebites

In our area, the dangerous poisonous snake is the Pacific rattlesnake, *Crotalus viridis*. Our subspecies, the northern Pacific rattlesnake, is found from south central California to southwest Oregon and east of the Cascades as far north as British Columbia and Idaho, with several isolated populations in the Willamette Valley. Rattlesnakes can be found anywhere in the region, although they seem more common on hotter, drier slopes. Rocky outcrops, talus, rocky stream courses and ledges are favorite haunts.

Snake venoms are a complex mixture of biologically active proteins designed to make snake bite effective. Some are enzymes that break down proteins and cause tissue death. Others are anticoagulants that hasten bleeding or are substances that speed up the spread of venom. Some are neurotoxic. The venom of our local rattle snake is relatively benign when compared to other species. It takes about 80 times more venom for a northern Pacific rattle snake to kill a mouse than for a tiger rattlesnake to do the same.

Several facts about snake bites: First, most snake bites occur within a half mile of the victim's home, and, second, often little or no venom is injected when they bite. Most snake bites happen to careless people. About half the snake bites in the United States are sustained by people who either deliberately place themselves at risk by handling snakes or who put their hands or feet where they can't see. Want to avoid snake bite? Watch where you walk, stick your fingers, or sit, and don't handle snakes. It is one thing to be bitten by a snake you didn't see. It is inexcusable to be bitten by a snake you can see.

What to do if bitten? The author of a recent article on snakebites feels that the most useful snakebite kit is a set of car keys and a quarter to make a phone call to the nearest hospital to warn of your arrival. If

you are within an hour of medical help, don't do anything, just go. They will know what to do. If there will be a delay in treatment try a new device that works like a hypodermic syringe in reverse. It forms an atmosphere of negative pressure and sucks out the venom if used quickly. Sawyer Products of Long Beach, California markets the device. Avoid cold packs and the old hack and suck techniques of yore. More damage to tendons, blood vessels, and nerves can

occur than from untreated snakebites. Besides, you may not have received venom. If bitten, don't drink alcohol, stimulants, or medicine. Don't run about or unnecessarily exert yourself. Do get to professional help as soon as possible, but I suppose there is no need to tell you that. Just try to remember that other than fright, about two thirds of the time snakebite victims in North America show little or no effect from being bitten.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

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# Techfair@Rogue Valley.Wow

## *Southern Oregon Shows Off its Bounty of High-tech Business*

**T**he changes, they are 'a comin'. It wasn't very long ago that timber and pears dominated the local economy.

It seems like just minutes ago we started hearing about something called the Internet, and the "Information Superhighway." Now, much of human activity exists in an on-line world known as "cyber-space," and traditional forms of media communications and entertainment are being replaced or enhanced by "interactive multimedia" and "virtual reality." Just three or four years ago, you might have thought that Jefferson Public Radio had done about everything a public radio station could do. But just to show how far things have come, this month JPR will be a co-sponsor and participant in the first ever Rogue Valley Technology Fair.

The Rogue Valley Technology Fair will fill the Medford Armory for one day, Saturday June 24th, with the present and the future of high-tech. Attendees will have a chance to see exhibits and demonstrations by some of our region's many computer service businesses.

The fact that The Fair is taking place in Medford is the result of the efforts of Doug Zeffer. Zeffer, Director of Development at Paul Mace Software, realized that there was a need to build a networking opportunity for the region's high-tech businesses. "We had a situation in the Valley where Company A didn't know Company B existed, and outside the valley, no one even knew they were here," explains Zeffer. Having been to tech fairs in other parts of the country, he thought that a fair here would provide the perfect vehicle to get the word out about the region's resources. Zeffer, a member of the Software Association of Oregon, won a grant from the State Regional Strategies Board, which distributes lottery funds for various economic development programs. The grant has provided the seed money



**THE ROGUE VALLEY  
TECHNOLOGY FAIR WILL  
TAKE PLACE SATURDAY,  
JUNE 24TH, 1995, AT THE  
MEDFORD ARMORY. THE  
FAIR OPENS AT 9AM  
WITH THE KEYNOTE  
ADDRESS AND EXHIBITS  
RUN FROM 10AM TO 6PM.  
FOR MORE INFORMATION,  
CALL 482-3490.**

BY

*Russ Levin*

PHOTO

Doug Zeffer, Director of Development for Paul Mace Software

to get the Fair off the ground.

The Fair has generated tremendous interest. As of the first week of May, about 45 of the 50 available booth spaces had been filled. A broad spectrum of businesses will be present, including three or four Internet servers, software designers, network producers, and other participants in the high tech service industry. Some of the businesses you will find at the fair are locally based, and some are local representatives of regional and national corporations. Among those with booths will be organizations as diverse as AT&T Wireless, CMI Business Systems, Project A Software Systems, Commercial Documentation Services, Micro Systems Integration, and St. Mary's School. There will even be a chance to see a demonstration of JPR's new on-line service, JEFFNET.

The Software Association of Oregon is a non-profit organization charged with facilitating the development of Oregon's computer-related industry. Among their activities, they have funded tech fairs in Portland and Salem. This will be their first in Southern Oregon.

The keynote address for the Fair will be delivered by high-tech journalist Gina Smith. Author of the highly acclaimed "Inside Silicon Valley" column for the *San Francisco Examiner* and *Chronicle Sunday Edition*, Smith also hosts *On Computers with Gina Smith*, a weekly radio talk show with worldwide syndication. Her extensive background includes a ninety-minute documentary for PBS called *The Internet Show*, a twenty-six week television series, and work with *The New York Times*, *The Wall Street Journal*, *The Chicago Tribune*, *The Dallas Morning News*, and CNN, NBC, ABC, and CBS. In addition, you can find her latest book, *101 Computer Answers You Need To Know*, currently on the shelves of bookstores around the country. Smith will focus on the state of Interactive Multi-

CONTINUED ON PAGE 33



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*Hests Tish Steinfeld and Paul Richards*

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# PIE IN THE SKY

*Linda Eckhardt & Tod Davies*



## Pie In The Sky Sez Hi

**T**his month on *Pie in the Sky* we'll try to explain what we mean when we say, "If you can get control of your refrigerator, you can get control of your life."

TOD: So, El. What's it mean to you to get control of your refrigerator?

LINDA: It means I really do believe you are what you eat. For me it comes down to nutrition. I want to live a long and healthy life.

TOD: Could you eat dinner out of your refrigerator?

LINDA: Honey, I could open a soup kitchen out of mine. But wait a minute. What about you?

TOD: Lots of things: don't waste money, don't mindlessly follow experts. Don't be a slave to supermarkets. Eat what's in season. Be creative. Eat well. Mostly, I get a lot of pleasure out of cooking from my refrigerator. And I get a lot of pleasure out of eating - period.

LINDA: You know why mine's so stuffed? I

love cooking for other people. I love to handle food, to knead dough, to stir stuff in a skillet. To plunge my hands into a mountain of fresh vegetables is one of my life's secret pleasures.

TOD: Your secret's out now.

LINDA: But I'll tell you what makes me crazy: the nutrition Nazis. One week they say butter will kill you, the next week they switch to margarine. What do you do? Which do you eat?

TOD: Both. Margarine on my breakfast toast and butter on my pasta.

LINDA: Aren't you worried about your cholesterol?

TOD: I can't even spell it.

LINDA: At least, I've broken through my denial. Even if I do eat out three times a week and ignore the whole thing away from home.

CONTINUED ON PAGE 33

## POOR MAMA'S POLENTA

Feeds 8 in less than 60 minutes for about 39¢ a serving

- 1 cup coarse ground cornmeal
- 2 teaspoons salt
- 1 quart water
- 1/4 cup butter or olive oil
- 1/4 cup all-purpose flour
- 2 cups milk
- salt, pepper, and cayenne to taste
- 2 bunches fresh spinach or 20 oz. frozen
- 4 large eggs, hard boiled, and peeled
- 3/4 cup grated Parmesan cheese

You can make no-stir polenta in the microwave, or you can make it on top of the stove if you wish. Combine cornmeal, salt, and water in a 2 quart microwaveable dish or a saucepan. Microwave it on HIGH for 12 minutes, or until thick, stirring once. For stovetop, cook over low heat about 15-20 minutes after it comes to a boil, stirring from time to time, until the mixture is thick.

Meanwhile, make the sauce by combining butter or

olive oil and flour in a skillet over medium high heat. Cook and stir with a wooden spoon to make a golden *roux*, then dribble in the milk, bit at a time, stirring and cooking until the sauce is thick and smooth. Season to taste with salt, pepper and cayenne. Set aside.

Hard cook the eggs in boiling water about 12 minutes, then cool and peel. Bring a large stewpot of water to a boil and drop the spinach in by the handful and cook one minute. Run cool tap water over the spinach to cool it completely, then drain and squeeze liquid out. Chop the spinach.

Preheat the oven to 350°F. Coat a 10 x 13 x 2 inch baking dish with cooking spray or butter. Spread cooked polenta into the pan. Arrange spinach over the polenta and imbed egg halves in the spinach. Stir half the parmesan cheese into the sauce and pour over the spinach. Sprinkle top with the remaining Parmesan. Bake about 35 minutes, or until bubbly and brown. Remove to a rack and cool about 15 minutes before cutting into 3-inch squares. Delicious hot or at room temperature.



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## ON THE SCENE

*Mike Shuster*

### Goodbye Moscow: The End of Romance

I arrived in Moscow in September 1991, only a few weeks after pro-democracy forces had successfully resisted the imposition of a neo-Soviet government. The euphoria could not have been greater.

I left Moscow last September, and the gloom in Russia could not have been deeper. A two-year struggle over the course of reform in Russia had culminated in 1993 in the violent battle between President Boris Yeltsin and the old Soviet-style parliament. Yeltsin won the battle, but lost the war. A year ago, his reform policies were largely rejected by the Russian people in new parliamentary elections, which saw the rise of ultra-nationalists such as Vladimir Zhirinovskiy.

These events coupled with Russia's openness to the practice of journalism are, I think, producing a generation of reporters that will represent a sharp break with the previous ranks of Moscow-based reporters. The perceptions of this new generation will be far more pessimistic about the prospects for Russia.

During the Soviet days, reporters had little access to ordinary Russians. Travels were severely limited; journalists were almost always accompanied by Soviet party or government officials. It was not easy to meet "real" Russians.

More intimate contact came through the besieged dissident community in Moscow, many of whom were thoughtful, courageous, and remarkable people.

Thus, in spite of the police state restrictions of the old Soviet Union, many reporters formed a rather romantic picture

of the heroism of the Russian people suffering under the crushing weight of what seemed like the eternal and all-powerful Soviet system. This romanticism was supplemented by the appeal of the Russian language and its extraordinary literature, especially the works of the dissidents Bulgakov, Solzhenitsyn, Voinovich and many others.

Now with the collapse of the Soviet Union, the situation is reversed. Reporters can go anywhere and talk to nearly anyone. As a result, a new crop of journalists has emerged that is, I think, far less romantic about Russia. Many journalists are discovering how dreary life is in Russia; how Russians are filled with resentment, bitterness and prejudice; how suspicious they are of the outside world; and, as we saw in the 1993 elec-

tion, how citizens are inclined to lend their political support to unscrupulous and dangerous political characters eager to exploit this bitterness. Russia is likely to present this bleak picture to Moscow-based reporters, and thus to the outside world, for a long time to come.

Before serving as NPR's bureau chief in Moscow, Mike Shuster reported from London. He recently returned to the states and now reports for NPR from New York City.



# SOUNDS OF SUMMER *From p. 11*

chestra through "Stars and Star-crossed Lovers," which will include works from Mozart, Strauss, and Prokofiev. St. Clair has served as a guest conductor with some of the world's best orchestras, including the New York Philharmonic and the Philadelphia Orchestra. Jack Herrick, who has served as the principal hornist for the Britt Festival Orchestra for a decade, will be featured on French horn.

The classical season will conclude on August 19th and 21st with "New World Influences," with Peter Bay back on the conductor's podium, and Jeffrey Kahane featured on piano during Ravel's Piano Concerto in G. The orchestra will also perform works of Shostakovich and Dvorak.

Additionally, there will be other events in conjunction with the classical festival. Ensemble Viento, Britt's faculty wind quintet, will present "Winds & Spirits" on August 5th — an informal concert, complete with complimentary champagne or sparkling cider.

Also, the Britt Sunday Mornings series will be continued, with members of the Britt Festival Orchestra playing chamber music selections at 9:30 a.m. on the Sundays of August 6th, 13th and 20th. A continental brunch will be featured along with the music.

Then it'll be time to head for Redding, for the fourth annual Blues By The River festival. At press time, this August's line-up was not set, but each of the last two years featured blues legends as headliners, and a full day of supporting acts. Two years ago the headliner was the great Charles Brown — for fifty years a legendary blues pianist. And last year, the headliner was Guitar Shorty, whose career began in the 1950s with stints in the bands of Sam Cooke, Otis Rush, and Ray Charles. Other recent featured performers have included Lil' Ed and the Blues Imperials, Mitch Woods and his Rocket 88's, and many others.

As August concludes, the Britt Festivals will present two modern dance troupes.

First will be MOMIX, who have uniquely blended modern dance and illusions for over ten years. With creative use of props, lights, music, and the human body, MOMIX brings an unusually inventive spirit to modern dance. On August 26th and 27th the Alvin Ailey Repertory Ensemble will then take the stage: First formed in 1974 to showcase the top students from the American Dance Theater, the Ailey dance ensemble remains one of the country's best collections of young modern dance talents.

Willie Nelson, despite not dancing as well, nonetheless remains one of country music's most popular performers. He'll be at Britt for two nights, on August 31st and September 1st. After recording over one hundred albums in a thirty-year career, he's transcended the status of musician to become a cultural icon. Opening for Nelson will be Foxfire, the fine southern Oregon bluegrass band who have earned a national following in recent years.


## September

Early September brings the close of the festival season, but not before two fine shows hit the Britt Pavilion. On September 2nd, the headliner will be Leon Redbone, whose deep-voiced interpretations of blues and Great Depression era croonings are mixed with a comedic yet stately stage presence. Joining Redbone will be Greg Brown, who after ten terrific albums is finally beginning to get his due as one of the country's best singer/songwriters. He has a gorgeous deep voice of his own, and a good-humored, poetic approach to songwriting that few will ever equal. Also on the bill will be Baby Gramps, an elder statesman of the Seattle folk, who mixes original material with an eclectic variety of tunes spanning several decades.

And if all the blues of the earlier Summer wasn't enough, there'll be one more chance:

Robert Cray will close this year's Britt season on September 3rd, with some of the most powerful combinations of blues guitar playing and singing known to man. His trademark sound has brought him huge popular success and equal critical recognition; his success on Hightone Records helped to launch a national blues revival that assisted many careers besides his own. Opening for Cray will be the powerful Rory Block, who puts a passion into her mix of blues and folk that has left a lasting impression, over eleven albums.

...And that's just the festival schedule. There will also be a plethora of single concerts, indoors and outdoors, including a full schedule at the revitalized Old Ashland Armory, as well as the music at fairs and parades, nightclubs, and sidewalks where the itinerant buskers play for change. Now, who

was complaining about the music scene here? 

Tickets or further information about the festivals can be obtained by calling the following numbers:

**Britt Festivals**

(503) 773-6077 or 1-800-88-BRITT

**Oregon Coast Music Festival**

(503) 267-0938

**Siskiyou Blues Festival II**

(916) 926-5823

**Jackson County Blues Festival**

(503) 779-8973

**Blues by the River**

(916) 378-1980





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

The Lyric Opera of Chicago season ends June 24 with a performance of Mussorgsky's *Boris Gudonov*.

We salute the 60th Anniversary of the Oregon Shakespeare Festival the week of June 12. All of the featured works on *First Concert* and *Siskiyou Music Hall* will be compositions inspired by Shakespeare's plays.

### Rhythm & News Service

KSMF/KSBA/KSKF  
KNCA/KNSQ

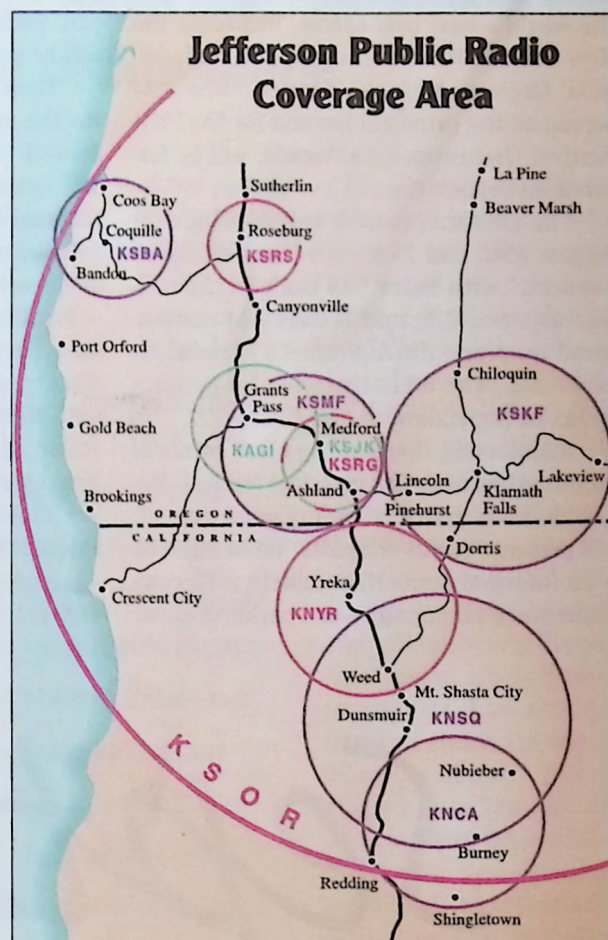
Blues fans, don't miss a full five hours of live performances from the 1995 Chicago Blues Festival, Saturday, June 3, from 3:00 - 8:00 pm!

Georges Collinet offers a preview of hot world music artists who will be on tour this Summer on the June 3 edition of *AfroPop Worldwide*.

### News & Information Service

KSJK / KAGI

If you haven't heard the *Diane Rehm Show* yet, you're missing two hours of insightful, intelligent conversation. This daily national call-in talk show, produced by public radio station WAMU in Washington, D.C., airs weekdays from 7am - 9am.



## Volunteer Profile: The Nurse

Originally from Bruno, Nebraska (between David City and Wahoo), The Nurse is now a familiar figure on JPR's *Retro Lounge*. Despite a pronounced aversion to some of the goings on in the Lounge, she sees her involvement as "facilitating a modicum of Safe and Sane behavior as needed."

Occasionally, The Nurse will share her own original thoughts and poems as well as helpful, healthful hints! Known as something of a wild card in school - "I would sometimes skip class," she admits - she's had no difficulty adopting to the "unique atmosphere" in the *Retro Lounge*. A lifelong collector of metal objects, The Nurse also enjoys dancing and target practice.

The Nurse invites all to *The Retro Lounge*, Saturdays at 9pm on JPR's *Rhythm & News Service*, for "a good time, indeed, thank you."



### KSOR Dial Positions in Translator Communities

Bandon .....	91.7	Happy Camp .....	91.9
Big Bend, CA .....	91.3	Jacksonville .....	91.9
Brookings .....	91.1	Klamath Falls .....	90.5
Burney .....	90.9	Lakeview .....	89.5
Callahan .....	89.1	Langlois, Sixes .....	91.3
Camas Valley .....	88.7	LaPine, Beaver Marsh .....	89.1
Canyonville .....	91.9	Lincoln .....	88.7
Cave Junction .....	89.5	Mt. Shasta, McCloud, Dunsmuir .....	91.3
Chiloquin .....	91.7	Merrill, Malin, Tulelake .....	91.9
Coquille .....	88.1	Port Orford .....	90.5
Coos Bay .....	89.1	Parts of Port Orford, Coquille .....	91.9
Crescent City .....	91.7	Redding .....	90.9
Dead Indian / Emigrant Lake .....	88.1	Roseburg .....	91.9
Ft. Jones, Etna .....	91.1	Sutherlin, Glide .....	89.3
Gasquet .....	89.1	Weed .....	89.5
Gold Beach .....	91.5		
Grants Pass .....	88.9		



# CLASSICS & NEWS

**KSOR 90.1 FM**  
ASHLAND

KSOR dial positions for translator  
communities listed on previous page

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRG 88.3 FM**  
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Lyric Opera of Chicago	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 The Russian Pianists
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

## Rhythm & News

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 91.3 FM

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY

**KNSQ 88.1 FM**  
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Jazz Classics in Stereo (Fridays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Joe Frank (Wednesdays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Ken Nordine's Word Jazz (Thursdays)	1:00 Pie In The Sky	2:00 BluesStage
6:00 Northwest Journal	10:00 Jazz (Mon-Wed)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
6:30 Jefferson Daily	Jazzset (Thursdays)	2:30 World Beat Show	4:00 New Dimensions
7:00 Echoes	Jazz Revisited (Fridays)	5:00 All Things Considered	5:00 All Things Considered
9:00 Le Show (Mondays)	10:30 Vintage Jazz (Fridays)	6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Selected Shorts (Tuesdays)		8:00 Grateful Dead Hour	6:30 Folk Show
Flywheel, Shyster & Flywheel (Wednesdays)		9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

## News & Information

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	12:15 Rogue Valley Civic League Forum (June 9)	8:00 Sound Money	10:00 Sound Money
9:00 Monitor Radio	1:30 Pacifica News	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 People's Pharmacy (Monday)	2:00 Monitor Radio	10:00 Healing Arts	2:00 Radio Sensación
City Arts of San Francisco (Tuesday)	3:00 Marketplace	10:30 Talk of the Town	8:00 BBC World Service
Quirks and Quarks (Wednesday)	3:30 As It Happens	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	5:00 BBC Newsdesk	12:00 The Parents Journal	
Voices in the Family (Friday)	5:30 Pacifica News	1:00 C-SPAN'S Journal	
12:00 BBC Newshour	6:00 European Journal	2:00 Commonwealth Club of California	
1:00 Talk of the Town (Monday)	6:30 Marketplace	3:00 Inside Europe	
Pie In The Sky (Tuesday)	7:00 The MacNeil-Lehrer Newshour	3:30 Second Opinion	
51 Percent (Wednesday)	8:00 Northwest Journal	4:00 Bridges	
	8:30 Marketplace	5:00 To the Best of Our Knowledge	
	9:00 BBC World Service	8:00 BBC World Service	



## Program Producer Directory

**NATIONAL PUBLIC RADIO**  
635 MASSACHUSETTS AVENUE NW  
WASHINGTON DC 20001-3753  
(202) 414-3232

**AFROPOP WORLDWIDE**  
**ALL THINGS CONSIDERED**  
**AMERICA AND THE WORLD**  
**BLUESSTAGE**  
CAR TALK Call-in-number: 1-800-332-9287  
**JAZZSET**  
**LIVING ON EARTH**  
Listener line: (617) 868-7454  
**MARIAN McPARTLAND'S PIANO JAZZ**  
**MORNING EDITION**  
Listener line: (202) 775-8686  
**RHYTHM REVUE**  
**SELECTED SHORTS**  
**THISTLE & SHAMROCK**  
**WEEKEND EDITION**  
Listener line: (202) 429-9889

**PUBLIC RADIO INTERNATIONAL**  
100 NORTH SIXTH STREET  
SUITE 900A  
MINNEAPOLIS MN 55403-1596

**AS IT HAPPENS**  
**BBC NEWS HOUR**  
**CBC SUNDAY MORNING**  
**DR. SCIENCE**  
**ECHOES**  
Listener line: (215) 458-1110  
**JAZZ CLASSICS**  
**MARKETPLACE**  
**MONITOR RADIO**  
Listener line: (617) 450-7001, Radio@CSPS.COM  
**PIPEDREAMS**  
**SOUND MONEY**  
**ST. PAUL SUNDAY MORNING**

### OTHER PROGRAMS

**GRATEFUL DEAD HOUR**  
**TRUTH & FUN INC**  
484 LAKE PARK AVENUE #102  
OAKLAND CA 94610

**HEARTS OF SPACE**  
PO BOX 31321  
SAN FRANCISCO CA 94131  
(415) 759-1500

**MILLENNIUM OF MUSIC**  
WETA-FM  
PO BOX 2626  
WASHINGTON DC 20006

**NEW DIMENSIONS RADIO**  
PO BOX 410510  
SAN FRANCISCO CA 94141  
(415) 563-8899

**NORTHWEST JOURNAL**  
**NORTHWEST PUBLIC AFFAIRS NETWORK**  
Listener line: (206) 626-6771

**SADLER'S OREGON OUTLOOK**  
**RUSSELL SADLER**  
**SOSC COMMUNICATIONS DEPARTMENT**  
1250 SISKIYOU BOULEVARD  
ASHLAND OR 97520

**SECOND THOUGHTS**  
**AMERICAN FORUM**  
12400 VENTURA BOULEVARD  
SUITE 304  
STUDIO CITY CA 91604

**STAR DATE**  
RLM 15.308  
**THE UNIVERSITY OF TEXAS AT AUSTIN**  
AUSTIN TX 78712  
(415) 471-5285

# CLASSICS & NEWS SERVICE

**KSOR 90.1 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRG 88.3 FM**  
ASHLAND

KSOR dial positions for translator communities listed on page 18

## MONDAY-FRIDAY

5:00-6:50 am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

### First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

### NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm

### Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

### Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

## SATURDAYS

6:00-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

### First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm

### Lyric Opera of Chicago

2:00-4:00pm

### St. Louis Symphony

4:00-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

### America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

### Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am

### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

## SUNDAYS

6:00-8:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

### St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

### Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

### The Russian Pianists

Vladimir Leyetchkiss shares his vast knowledge--and vast record library--of the great tradition of Russian piano performance.

3:00pm-4:00pm

### Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."



4:00-5:00pm  
**All Things Considered**

The latest news from NPR.

5:00pm-6:00pm  
**To the Best of Our Knowledge**

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

**FEATURED WORKS**

**Featured Works**

\* indicates composer's birthday

† indicates music inspired by Shakespeare

**First Concert**

- Jun 1 Th Poulenc: Piano Concerto
- Jun 2 F Mozart: String Quartet in d, K. 421
- Jun 5 M Martinu: Cello Sonata No. 3
- Jun 6 T Brahms: Variations on a Theme by Haydn
- Jun 7 W Beethoven: Piano Trio Op. 70 No. 1
- Jun 8 Th Schumann\*: *Carnaval*
- Jun 9 F Strauss: *Don Juan*
- Jun 12 M Berlioz†: "King Lear" Overture
- Jun 13 T Tchaikovsky†: *Romeo and Juliet*
- Jun 14 W Finzi†: *Love's Labors Lost*
- Jun 15 Th Beethoven†: Piano Sonata No. 18, "Tempest"
- Jun 16 F Purcell†: Music from "The Fairy Queen"
- Jun 19 M Vaughan Williams: Mass in g
- Jun 20 T Bizet: Symphony in C
- Jun 21 W Copland: *Appalachian Spring*
- Jun 22 Th Mozart: Piano Quartet No. 2
- Jun 23 F Hanson: Symphony No. 2
- Jun 26 M Kodaly: "Peacock" Variations
- Jun 27 T Debussy: String Quartet
- Jun 28 W Schubert: Three Impromptus
- Jun 29 Th Dvorak: Violin Sonata
- Jun 30 F Beethoven: Symphony No. 5

**Siskiyou Music Hall**

- Jun 1 Th Beethoven: Piano Concerto No. 4
- Jun 2 F Elgar\*: "Enigma" Variations
- Jun 5 M Schubert: Sonata for Arpeggione
- Jun 6 T Dvorak: Symphonic Variations
- Jun 7 W Ravel: Piano Concerto
- Jun 8 Th Schumann: Symphony No. 2
- Jun 9 F Bartok: Music for Strings, Percussion and Celeste
- Jun 12 M Walton†: Suite, "As You Like It"
- Jun 13 T Mendelssohn†: "Midsummer Night's Dream"
- Jun 14 W Tchaikovsky†: The Tempest
- Jun 15 Th Dvorak†: "Otello" Overture
- Jun 16 F Berlioz†: *Symphonie Fantastique*
- Jun 19 M Debussy: *La Mer*
- Jun 20 T Rachmaninov: *The Bells*
- Jun 21 W Beethoven: Quintet, Op. 16
- Jun 22 Th Shostakovich: Chamber Symphony
- Jun 23 F Schumann: *Kreisleriana*
- Jun 26 M Brahms: Piano Trio No. 1
- Jun 27 T Barber: Violin Concerto
- Jun 28 W Strauss: *Metamorphosen*
- Jun 29 Th Saint Saens: Symphony No. 3
- Jun 30 F Beethoven: String Quartet Op 18 No. 1

**HIGHLIGHTS**

**Lyric Opera of Chicago**

**Jun 3 Siegfried**, by Wagner

Cast: Siegfried Jerusalem, Eva Marton, James Morris, Graham Clark, Ekkehard Wlaschiha, Nancy Maultsby, Eric Halfvarson, Olga Makarina. Conductor: Zubin Mehta.

**Jun 10 The Rake's Progress**, by Stravinsky

Cast: Jerry Hadley, Samuel Ramey, Ruth Ann Swenson, Felicity Palmer, Dale Travis, Gwenneth Bean, Anthony Laciura, Stephen Morscheck. Conductor: Donald Palumbo.

**Jun 17 The Barber of Seville**, by Rossini

Cast: Thomas Allen, Frederica von Stade, Rockwell Blake, Claudio Desderi, NicolaiGhiaurov, Catherine Cook. Conductor: Carlo Rizzi.

**Jun 24 Boris Godunov**, by Mussorgsky

Cast: Samuel Ramey, Dimitri Kavrakos, Patrick Deniston, John Duykers, Vladimir Ognovenko, David Gordon, Suzanne A. Shields, Kimberly Jones. Conductor: Bruno Bartoletti.

**St. Louis Symphony**

**Jun 3** Sydney Hodkinson: "A Little Travelin' Music"; Beethoven: Piano Concerto No. 4; Stravinsky: *The Rite of Spring*. Leonard Slatkin, conductor. Rudolf Buchbinder, piano.

**Jun 10** Vaughan Williams: Fantasia on a Theme of Thomas Tallis; William Bolcom: Lyric Concerto for Flute and Orchestra; Bizet: "Carmen" Fantasy; Strauss: *Ein Heldenleben*. Leonard Slatkin, conductor. James Galway, flute.

**Jun 17** Faure: *Pelleas et Melisande* Suite, Op. 80; Dan Welcher: Clarinet Concerto; Brahms: Piano Concerto No. 1. Leonard Slatkin, conductor. George Silfries, clarinet.

**Jun 24** Peter Lieuwen: *Angelfire*; Grieg: Piano Concerto in A Minor; Shostakovich: Symphony No. 1. Andre Raphael Smith, conductor. Jeffrey Siegel, piano.

**St. Paul Sunday Morning**

**Jun 4** Sanford Sylvan, baritone; David Breitman, piano. Songs by Schubert, Ravel, Faure, Brahms, and Harbison.

**Jun 11** Guarneri String Quartet. Mozart: Quartet in B-flat, K. 458 ("Hunt"); Barber: String Quartet, Op. 11; Beethoven: Quartet No. 11 in F Minor, Op. 95.

**Jun 18** John Gibbons, harpsichord. Works by Duphy, Couperin, J. S. Bach, and Kenneth Frazelle.

**Jun 25** Christopher O'Riley, piano; Ida Levin, violin; Carter Brey, cello. Beethoven: Trio in E-flat, Op. 97 ("Archduke"); Ravel: Trio in E Minor; Piazzolla: *La muerte de Angel*.



**SAINT PAUL  
SUNDAY  
MORNING\***

SPEND YOUR SUNDAYS WITH  
FRIENDS – invite Bill  
McGlaughlin and his musical  
guests into your home with  
Saint Paul Sunday Morning.  
Every week the program  
features a satisfying blend of  
music and conversation – a  
recipe that has created public  
radio's most popular classical  
music performance program.

**Sundays at 9:30am**  
**CLASSICS & NEWS SERVICE**

This program is produced by Minnesota Public Radio and distributed by Public Radio International. Saint Paul Sunday Morning is made possible by a major grant from the General Mills Foundation.



# Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY

**KNSQ 88.1 FM**  
MT. SHASTA

## MONDAY-FRIDAY

### 5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

### 9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Naturewatch at 2:30pm.

### 3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

### 4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

### 6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

### 6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

### 7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

### 9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

### 9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

**9:00-9:30pm**  
**Wednesday: Flywheel, Shyster and Flywheel**  
(Beginning April 12) A BBC production of the recently rediscovered scripts of a Marx Brothers radio series originally broadcast in 1932. Michael Roberts recreates Groucho's role.

**9:30pm-10:00pm**  
**Wednesday: Joe Frank: In the Dark**  
He's back. 26 half-hour visits to Joe Frank's decidedly dark world.

9:00-9:30pm

**Thursday: The Milky Way Starlight Theater**  
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

**Thursday: Ken Nordline's Word Jazz**  
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

**Friday: Jazz Classics in Stereo**  
Host Robert Parker brings classic jazz recordings back to life with a remarkable electronic process which gives old 78s the realism of a live performance. Most of the material comes from Parker's archive of over 25,000 rare 78s.

10:00pm-10:30pm

**Friday: Jazz Revisited**  
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

### 10:00-11:00pm Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

### 10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

## SATURDAYS

### 6:00-10:00am Weekend Edition

The latest national and international news from NPR.

### 10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

### 11:00-1:00am West Coast Live

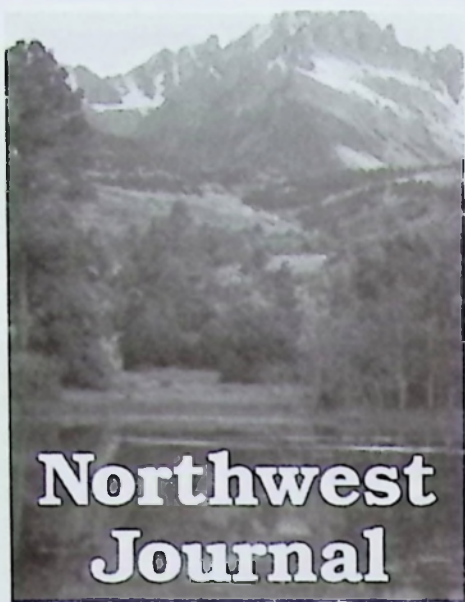
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

### 1:00-1:30pm Pie In The Sky

Linda Eckhardt and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

### 1:30-2:30pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.



## Northwest Journal

A weekday regional news magazine focusing on important issues facing the Pacific Northwest.

### Weekdays

4pm Classics & News

6pm Rhythm & News

8pm News & Information

Linda Eckhardt and Tod Davies  
bring you

## Pie in the Sky

the show that proves if you can get control of your refrigerator, you can get control of your life.



Saturdays at 1:00pm on Rhythm & News  
Tuesdays at 12:30 on News & Information



2:30-5:00pm

### The World Beat Show

Jim Reeder brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

### The Blues Show

Chris Welton with the best in blues.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

### Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

### BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

### Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

### The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

### The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

### Possible Musics

Space music and new age music in an interesting soundscape.

## HIGHLIGHTS

### Jazzset with Branford Marsalis

- Jun 1 John Hicks/Sonny Fortune Quartet; Cecilia Coleman Trio
- Jun 8 Roy Hargrove
- Jun 15 Laurent Cugny Big Band
- Jun 22 Milt Hinton Birthday Party
- Jun 29 Illinois Jacquet Big Band; Charles Earland

### AfroPop Worldwide

- Jun 3 Summer Concert Season Preview
- Jun 10 What's the Word from Lagos?
- Jun 17 The Four Stars, Live
- Jun 24 They Call It Jungle

### Marian McPartland's Piano Jazz

- Jun 4 Stanley Cowell
- Jun 11 Dick Hyman
- Jun 18 Randy Weston
- Jun 25 Bob Winter

### BluesStage

- Jun 4 Ray Schinnery
- Jun 11 Bill Wharton, Iko Iko
- Jun 18 Mud Boy and the Neutrons; A Tribute to Furry Lewis
- Jun 25 Otis Rush

### Confessin' the Blues

- Jun 4 Great Bar Bands
- Jun 11 Incredibly Odd Blues Voices
- Jun 18 Blues Jams
- Jun 25 John Jackson's Acoustic Blues

### New Dimensions

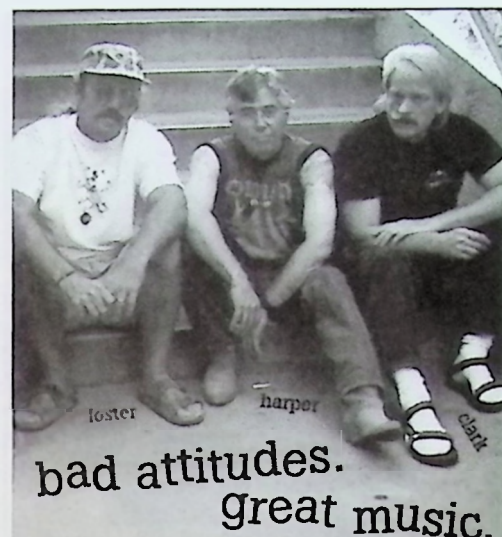
- Jun 4 Integrating Spirituality and Politics, with Corinne McLaughlin and Gordon Davidson
- Jun 11 From Mindfulness to Social Activism, with Sulak Sivaraksa
- Jun 18 Creating Healthy Sexuality, with Anne Stirling Hastings
- Jun 25 Evolution and the Future of Humanity, with Duane Elgin

### Thistle & Shamrock

- Jun 4 Roses and Thorns
- Jun 11 Johnny, We Hardly Knew Ye
- Jun 18 Brady and Hanly
- Jun 25 The Celtic Past



Marian McPartland and jazzman Dick Hyman take *Piano Jazz* listeners on a jaunt through the legends of jazz on June 11 at 9am.



Whether it's Michael Clark's Sunday morning mix of Jazz, Blues and Funk; Tim Harper's Fusion and electronic Monday evening weirdness; or the marvelous madness of John Foster's Full Moon Show; you'll hear the kind of offbeat and wonderful programming that defines public radio.

Join JPR's hip, zany and, yes, even bad volunteer trio on the Rhythm & News Service.

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FROM NATIONAL PUBLIC RADIO



## MONITOR



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Saturdays at Noon

**News & Information**

# News & Information Service

**KSJK AM 1230**  
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**KAGI AM 930**  
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**MONDAY-FRIDAY**
**5:00-8:00am**  
**Monitor Radio**

The latest national and international news from the radio  
news service of the *Christian Science Monitor*. Includes:

**5:50am**  
**Marketplace Morning Report**
**7am-9am**  
**The Diane Rehm Show**

The most prestigious public radio call-in talk show in Wash-  
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views and discussions with major newsmakers are a hallmark  
of this live, two-hour program.

**9:00am-11:00 a.m.**  
**Monitor Radio**
**11:00AM-NOON**
**MONDAY**  
**People's Pharmacy**
**TUESDAY**  
**City Arts of San Francisco**

Maya Angelou hosts conversations with leading figures in  
literature, culture and the arts.

**WEDNESDAY**  
**Quirks and Quarks**

The CBC's award-winning science program.

**THURSDAY**  
**New Dimensions**

This weekly interview series focuses on thinkers on the lead-  
ing edge of change. Michael and Justine Toms host.

**FRIDAY**  
**Voices In the Family**

Dan Gottlieb, a psychologist and family therapist, hosts this  
weekly program devoted to issues of mental and emotional  
health.

**Noon**  
**BBC Newshour**

Live from London, a full hour of the day's latest news.

**12:15PM-1:00PM**

**JUNE 9**  
**12:15pm: Rogue Valley Civic League Forums**  
 Pre-empt BBC Newshour and Software/Hardtalk.

**1:00PM-1:30PM**
**MONDAY**  
**Talk of the Town**

Claire Collins hosts this interview program devoted to local  
and regional issues.

**TUESDAY**
**Ple In The Sky**

Linda Eckhardt and Tod Davies bring you public radio's first  
show about food and cooking. If you can get control of your  
refrigerator, you can get control of your life!

**WEDNESDAY**  
**51 Percent**

Features and interviews devoted to women's issues.

**THURSDAY**
**The Milky Way Starlight Theater**

Richard Moeschl, Brian Parkins, and Jessica Vineyard create  
this weekly look at the people, places, and cultures that  
make up the human side of astronomy.

**ALTERNATE FRIDAYS**  
**Software/Hardtalk**

Computer expert John C. Dvorak demystifies the dizzying  
changes in the world of computers.

**1:30pm-2:00pm**  
**Pacifica News**

National and international news from the Pacifica News Service.  
(Repeats at 8:30pm)

**2:00PM-3:00PM**
**MONDAY-FRIDAY**  
**Monitor Radio**

The afternoon edition of the daily news magazine from the  
radio news service of the *Christian Science Monitor*.

**3:00pm-3:30pm**  
**Marketplace**

The day's business and financial news, with host David  
Brancaccio.

**3:30pm-5:00pm**  
**As It Happens**

National and international news from the Canadian Broad-  
casting Corporation.

**5:00pm-5:30pm**  
**BBC Newsdesk**
**5:30pm-6:00pm**  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and  
international news.

**6:00pm-6:30pm**  
**European Journal**

From PRI and Radio Duetsche Welle in Germany comes this  
daily news digest from Europe.

**6:30pm-7:00pm**  
**Marketplace**
**7:00pm-8:00pm**
**The MacNeil-Lehrer Newshour**

The audio of the award-winning PBS TV news program, pro-  
vided with the cooperation of the Newshour and Southern  
Oregon Public Television.



8:00pm-8:30pm

### Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm

### Marketplace

A repeat broadcast of the 3:00pm program.

9:00pm-10:00pm

### BBC World Service

## SATURDAYS

6:00am-7:00am

### Monitor Radio Weekend

7:00am-7:30am

### Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am

### Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am

### BBC Newshour

10:00am-10:30am

### The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

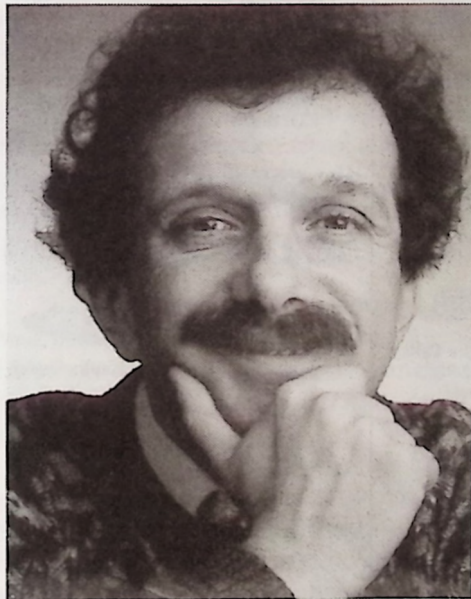
### Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



Zorba Paster, M.D. of  
*Zorba Paster On Your Health*

12:00pm-1:00pm

### The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm

### C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's publicaffairs network.

2:00pm-3:00pm

### Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm

### Inside Europe

A review of the week's major news stories from a European perspective.

3:30pm-4:00pm

### Second Opinion

Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm

### Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm

### To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

### BBC World Service

News and features from the British Broadcasting Service.

## SUNDAYS

6:00am-9:00am

### CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

### BBC Newshour

10:00-11:00am

### Sound Money

11:00am-2:00pm

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

### Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

### BBC World Service

News and features from the British Broadcasting Service.



from the  
Canadian Broadcasting  
Corporation

Weekdays at 3:30pm

## News & Information

BUSINESS NEWS WITH A  
WORLD PERSPECTIVE



## MARKETPLACE

MARKETPLACE / Radio's International Magazine of Business

CLASSICS & NEWS  
MON - FRI 6:30PM

NEWS & INFORMATION  
MON - FRI 3PM & 6:30PM

FROM  
PUBLIC RADIO INTERNATIONAL



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Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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# BACK SIDE OF THE BOOM

Tim Harper

## The Summer of Our Discontent

Well, gang, looks as though Summer's here — and you know what that means — one more time all of us old farts have to start addressing those most serious questions of middle age for the "I've gotta look good" set. You know, the important questions like: how in the heck did my legs get so pale? What is that rollin' over my belt? And, certainly, the thigh question — with which our sisters deal, it seems, for their entire lives.

In other words, kids, it's that time of year when our frail little boomer egos take their biggest hit, and they take it because we seem to be so damned afraid of getting old. Y'see, kids, we are now paying the price for something in which we reveled in the fifties and sixties — youth based culture.

You remember that, don't you? Thirty or forty years ago — God, that's hard to say — we were so secure in our knowledge that everything was based upon our youth, that we never gave a thought to what might happen should we commit that most unpardonable of sins — growing old.

Never trust anyone over thirty, was the saying. All the jokes about the older generation and their outmoded ideas, all the egotism and arrogance of our youth, all of this was based upon a basic denial of our own human inability to stave off the ravages of time.

The chickens, as we say down south, have certainly come home to roost. Any of y'all who've been around a bunch of roostin' chickens know what that smells like.

See, kids, it's not gettin' older that's the problem. Heck, in many societies and cultures that is a cause for celebration and is held in rather high esteem. No, our problem is how we look at and feel about the whole process here in the good ol' U.S. of A.

We're from a throw-away society, in a culture that reveres the new and has disdain for the old, and now that we've

reached the status of "last years model" and can actually see the trash can fast approaching, we have no idea how to reverse the trend — especially as we now see that we've imbued our children with the same ideals.

To paraphrase one of our parent's favorite sayings, we have now to lay upon the bed which we have made — and, boy, does it have lumps. Looking at our situation lately, I am reminded of something Tennessee Williams' wrote about the Depression (no, I'm not talking about the current state of our mental health, which seems to be our constant obsession — I'm talking about the Great Depression — the thirties, which was our parent's constant obsession), anyway, in Tom's opening monologue in *The Glass Menagerie* he speaks of his time as, "a time when the entire middle class of America was matriculating in a school for the blind. Their eyes had failed them, or they had failed their eyes, and as a result, they were having their fingers forcibly pressed down in the fiery braille alphabet of a dissolving economy." Now, kids, as *apropos* as that pretty little piece of prose may be today in describing our situation as a country, it could be expanded to cover us as a group struggling to stay young as well. Maybe something like, "having our pointy little noses rubbed in the ..." Nah ... I think I'll just leave that one lay.

Guess what I'm sayin' here, gang, is that we're somehow going to have to accept our lot in life as it is these days and try to learn something we've studiously avoided for years. We're going to have to age with some grace and a little dignity. Now, we've got a little problem here — grace and dignity have never been mistaken for our generation's long suit. So, ever helpful, I thought of some exercises we might substitute for all the iron pumping and bicycling and running about the countryside for we seem to have such propensity.

Each of us should spend a part of each day just sitting, looking somewhat austere and nodding. This would develop a technique that, even when totally confused, would probably be mistaken for wisdom by everyone, except for those who know us really well. Practice pauses, especially the key pause words; uhm, hrumph and, of course, ahh. Often, when totally lacking in understanding of what is being said, a good and well timed "ahh" causes those speaking to assume that the point is in question, thereby causing them to give us enough information that even our feeble old brains can get a grip on it all.

But above all, we must stop trying to look young and concentrate instead on looking older. Guys can bush up their eyebrows, women can put their hair in buns. In extreme cases we all could put some Montavani on the radio. What the heck, style over substance is one of the big things we have. And besides, the only people who still think we look young ... is us

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

## ECHOES

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Echoes is a soundscape of modern music. Seamless, shifting, flowing, it bridges new age, minimalism, space music, new acoustic music and world fusion.

Weekdays  
at 7pm  
on the  
Rhythm &  
News Service



# artscene

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 60th anniversary with a collection of Shakespearean, classical and contemporary productions. The eleven-play season runs through October 29. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shakespeare (through October 29); *This Day and Age* by Nagle Jackson (through October 28); *Blood Wedding* by Federico Garcia Lorca (July 26 - October 29); *Pravda* by Howard Brenton and David Hare (through July 19); *The Skin of Our Teeth* by Thornton Wilder (through October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* (June 7 - October 7); *Macbeth* (June 6 - October 6); *The Merry Wives of Windsor* (June 8 - October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (through October 28); *From the Mississippi Delta* by Dr. Endesha Ida Mae Holland (through June 24); *The Cure at Troy* by Seamus Heaney (July 5 - October 29). For information on tickets, membership, or to receive a 1995 season brochure, contact The Festival at 15 S. Pioneer St., Ashland. (503)482-4331

◆ *Dames at Sea* will be presented by the Oregon Cabaret Theatre every night except Tuesdays from June 2 to September 11 with two low-priced Previews on May 31 and June 1. Showtime is 8:30pm. This story of young Ruby rise to stardom - in one day - has all the elements of those innocent Dick Powell-Ruby Keeler movies: a simple plot line, boffo ballads, Busby Berkeley production numbers and plenty of tap-dancing. For tickets, or a brochure contact the Cabaret (located at the corner of First and Hargadine) or PO Box 1149, Ashland.

(503)488-2902

◆ *Social Security* by Andrew Bergman will be presented by Ashland Community Theatre May 26 through June 11. Domestic tranquility is shattered for an art dealer couple when the wife's unraveled relations dump Sophie, her impossibly demanding mother, into their lives. Sparks begin to fly when Sophie lets down her barrier and hit it off with an artist client nearly 100 years old. A Broadway hit comedy, originally directed by Mike Nichols and featuring Marlo Thomas and Olympia Dukakis. A.C.T. now performs at Town Hall, 300 North Pioneer Street in Ashland. For ticket information or a season brochure write or call. Ashland Community Theatre, 2305 Ashland St., Ste. C-105, Ashland. (503)482-7532

### Music

◆ Britt Festival 1995 Season opens June 16 and runs through September 3. All concerts take place under the stars at the Britt Festival grounds in historic Jacksonville. June events open with Grover Washington, Jr./Charlie Hunter Trio on Friday the 16th at 7:30pm. Other performances during the month include David Grisman Quintet/Alison Brown Quartets on Saturday the 17 at 7:30pm; Tower of Power/Rhythm Kings on Sunday the 18th at 7:30pm; Shadowfax/Howard Levy Jazz Band on Friday the 23rd at 7:30pm; Africa Fete on Saturday the 24th at 6:30pm; Dirty Dozen Brass Band/Blind Boys of Alabama on Sunday the 25th at 7:30pm; and Ramsey Lewis/Gene Aitken

Big Band on Friday the 30th of June at 7:30pm. For ticket information, membership, or a season schedule, contact the Britt Office at PO Box 1124, Medford, OR 97501 or call 1-800-882-7488 or (503)773-6077

◆ The Music Department of Southern Oregon State College will present a Jazz Concert on Thursday, June 1 at 8pm and a Concert of the Southern Oregon State College Choirs on Friday, June 2 at 8pm in the Music Department Recital Hall. For tickets and information call: (503)552-6101

◆ The Siskiyou Singers will feature the *Liebeslieder Polkas* by PDQ Bach, at its annual June concert. The program also includes a piece entitled *Music History 101*, along with some smaller ensemble arrangements. Concert performances will be Saturday, June 3rd at 8pm, and Sunday, June 4th at 4pm, in the Music Recital Hall. For ticket information call. (503)482-5290

### Exhibits

◆ Schneider Museum of Art at Southern Oregon State College will present a Faculty Exhibition through June 16. Participating in this year's annual event are Robert Alston, Marlene Alt, Lee Bale, Kay Campbell, Andrea Ciaston, Kathleen Courian, Betty LaDuke, Lyle Matoush, Jim Muhs, Pete Peterson, Doug Smith, Patricia Villalobos Echeverria, and Jeffrey Weber. Museum hours are 11am to 5pm, Tuesday through Friday; 1 to 5pm on Saturday. For more information call. (503)552-6245

◆ The Oregon Shakespeare Festival will present 20 years of Blacks in American Theatre, an exhibit of 50 photographs by theatre photographer Bert Andrews. The exhibit, which is made available through the National Black Touring Circuit, documents the early acting careers of Cicely Tyson, James Earl Jones, Louis Gossett, Sidney Poitier and many others, and chronicles the history of the Negro Ensemble Company. The photographs will be on display in the

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts



lobby and side galleries of the Angus Bowmer Theatre through September 3. The exhibit is sponsored by a grant from US West. For information call. (503)482-6811

◆ Jega Gallery in Ashland's Historic RR District will present works by John Cook, unstarving artist's Magnificent Watercolors; and Steve Frazier's floating ceramic Cloud Series through June 18th. For information on sketching and sculpture workshops and gallery hours call. (503)488-2474

◆ Rogue Gallery and Art Center will present Fanciful Images and Amazing Structures, Paintings and Furniture: Mel McCuddin and Judy Corbett-Floyd June 2 through July 7 with a Reception on Friday, June 2 from 5 - 7pm. The Gallery is located at 40 South Bartlett in Medford. Call for hours and information on future exhibits. (503)772-8118

◆ Wiseman Gallery at Rogue Community College will present a collection from the works of contemporary photographers and a Study in Relationships, June 29 through July 28. Daniele Font delivers a commentary on the human condition and the relationships between people. David Robertson's photos of habitat and watershed portray the theme of unifying matter and spirit. Ford Robbins glimpses our connection to the land and the empowering genesis of metaphor. Denise and Scott Davis explore with humor and implied narrative the politics of relationships. Call for more information. (503)471-3500

◆ Firehouse Gallery at Rogue Community College will present the pastel drawings of Gale Antakol through June 17 and the miniature sculptures of Darlene Nguyen-Ely June 22 through July 22. A First Friday Reception will be held on June 2 from 6 - 9pm. Call for more information. (503)471-3525

◆ Annex Gallery at Rogue Community College will present a continuing Student Art Exhibit through June 9. Call for more information. Grants Pass. (503)471-3500

◆ Schneider Museum of Art presents The Durango Collection: Navajo Textiles, June 22 to September 15. Opening reception June 22 from 7-9pm, preceded by a gallery talk from 6-7pm by Mark Winter, curator of the collection. Both events are open to the public and free of charge. The exhibition traces the history of the American Southwest's various cultures featuring unusual examples of over 200 years of Navajo weaving. The museum is located on the Southern Oregon State College campus. Hours: Tuesday-Friday, 11-5pm; Saturday 1-5pm; note: for this exhibition only, Saturday hours will be the same as weekdays. More information: call the museum at (503)552-6245.



William Whitson, conductor of the Palo Alto Chamber Orchestra

## NORTHERN CALIFORNIA

### Music

◆ The Fifth "Tribute to the Trees" will be presented in the Dunsmuir City Park on Friday, June 23. The Palo Alto Chamber Orchestra will be performing to benefit the Dunsmuir Botanical Garden. An Al fresco dinner will be served prior to the concert at 5pm. The Park will open at 4pm and the concert begins on the outdoor stage at 6:30pm. Picnic seating is available. Dinner/Concert tickets are \$15 (Botanical Garden Supporting Members \$12) and Concert only tickets are \$6. Reservations can be made by calling the Dunsmuir Recreation District at (916)235-4740 or the Art Center in Mt. Shasta (916)925-2297.

### Other Events

◆ North Coast Arts Workshops in Crescent City will present Jan Kunz, Watercolor Medley, Beginning - Advanced, May 29 through June 2. Lynn Olson will teach Basic Cement Sculpture Beginning - Advanced, June 19 through 23; and Large Outdoor Sculpture, June 26 - 30. For fees and more information on upcoming workshops write to North coast Arts, Inc., 299 I Street, Crescent City, CA 95531, or call. (707)464-4137

## COAST

### Other Events

◆ Coquille Indians' Native American Salmon Bake and Restoration Celebration in Bandon will be held June 24 and 25. Salmon baked in traditional Native American style with corn on the cob and Indian fry bread will be available. Also, the days will include crafts fair, drumming, dancing, and more. For more information contact Coquille Indian Tribe, PO Box 1435, Coos Bay, OR 97420 or call. (1-800)622-5869

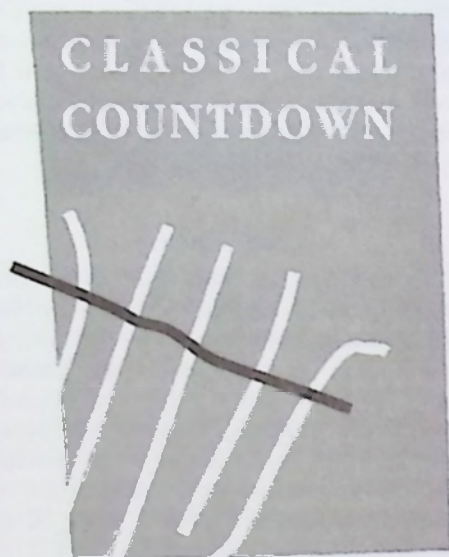


Magnificent Magnolia, a watercolor by Jack Cook, will be on display at the Jega Gallery and Sculptural Gardens May 20-June 20.



**Move over  
Casey Kasem.**

## QUARTERDECK



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# RECORDINGS

*John Baxter*

## The Information Apocalypse

One of the most chilling photographs I've ever seen is a banal portrait of a woman's face. The photo comes from an early experiment with television transmission, conducted in the 1930s by the Nazis. The resolution in this crude early TV broadcast was so poor that the woman's lips and eyelids had to be painted black, and the resulting image just barely crosses the threshold that says "human." Starved of the necessary information that gives her identity, the woman's image is drained of its humanity, an ironic and terrifying testament to the regime behind these early experiments.

Inside the booklet that accompanies one of Laurie Anderson's two recent releases, *Bright Red/Tightrope*, is an equally disturbing image: a portrait of Anderson generated by a computer, based on verbal descriptions of her face. The image flickers between identity and anonymity, with the menacing starkness of an Identikit portrait: Laurie/not Laurie. In this case, all the information in the world pulsing through state-of-the-art microprocessors has the same effect as that crude transmission in 1930s Nazi Germany.

Welcome to the information apocalypse. Meet one of its greatest artists: Laurie Anderson is Puck, Ariel and Feste rolled into one digital image. And her message? On the infobahn, there are offramps that can land you in some really bad neighborhoods.

For over two decades, Laurie Anderson has used her caustic wit and considerable musical talents to dissect our postmodern techno-age, laying bare its psychoses while laughing at our ability to contain and endure its barren and cavernous contradictions. I've always thought that Anderson's only weapon was irony – the primary cultural currency of the hip – but in *Bright Red/Tightrope*, and in her other new release, *The Ugly One With the Jewels*, she shows a new side: a longing, a sadness, a

**Laurie Anderson**

**Bright Red/Tightrope**

WARNER BROS. 9 45534-2

**The Ugly One With the Jewels and Other  
Stories: Readings from The Nerve Bible**

WARNER BROS. 9 45847-2

sense of irrevocable loss.

*Bright Red/Tightrope*, produced by Brian Eno, is by far the darker of the two. Eno creates a subtle and austere ambience for Anderson's songs, altered only by simple percussion tracks, melodic statements from avant-accordionist Guy Klucevsek, and by occasional electronic effects that descend like a distant flock of birds. And on Eno's bare canvas, Anderson paints a cloudy world of loss and alienation, redeemed only through sardonic humor and desperate acts of love. Take, for example, "The Puppet Motel," a scary place:

*All the puppets in this digital jail  
They're runnin' around in a frenzy  
In search of the Holy Grail.  
They're havin' virtual sex.  
They're eatin' virtual food.  
No wonder these puppets  
Are always in a lousy mood.*

Even Anderson's duet with Lou Reed, "In Our Sleep," with its chattering rhythm guitar riff and almost martial percussion parts, never loses its sense of dread.

Still, amidst the gloom, Anderson always breathes a hint of hope, as in "Muddy River:"

*But when the muddy river starts to rise  
it covers is all. And when I look into  
your eyes  
Two tiny clocks. two crystal balls  
We begin again. We try.*

But if you're not quite ready for the sad,



deep blue midnight of *Bright Red/Tightrope*, try *The Ugly One With the Jewels*. Recorded live in concert, this CD consists of readings from Anderson's book *Stories* from the Nerve Bible, backed by her now familiar electronic environments and vocal manipulations. Some of the stories relate small moments of crystalline beauty. Anderson tells of sitting on a plane, next to a woman who is taking her first plane trip. The woman confuses the constellations above with the lights of the small Texas towns below.

Other stories are hilarious. Anderson describes a sort of sabbatical in California, where she rents a room above a Hawaiian hollow log drum school. Being a New Yorker in California, she becomes interested in the occult, and ends up consulting a Ouija board, which reveals the details of all her past lives. First, the board says, she was a raccoon. "Then, you were a cow. And then, you were a bird. And then, you were a hat." She deduces that the bird was made into a hat. "A hat counts as a half-life," says the board, "And then, hundreds and hundreds of rabbis." "This is my first life as a woman," says Anderson, "which should explain quite a few things."

Throughout this quirky skein of stories, Anderson reveals a child-like sense of wonder. And a raccoon-like sense of mischief. After the relentless gloom of *Bright Red/Tightrope*, this CD is a delight.

As we lurch toward the millennium on the skids of the Information Age, the hucksters and info-cons of our highly-mediated world are lining up one by one, waiting to be our guides to the new digital cyber theme park they're creating for us. If we're to make it through, we'll need artist/jesters like Laurie Anderson to point out the absurdities, and perhaps, if we're lucky, to save us from ourselves. Because, despite Laurie Anderson's willingness to shove the ugliness and violence of the world back in our faces, her humanity is intact and unshakable. ■

John Baxter is Jefferson Public Radio's Program Director.



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# COMPACT DISCOVERIES

*Fred Flaxman*

## Second Annual CD Quiz

June marks the end of two years of these compact disc columns and one year since we had the First Annual CD Quiz. So it's time for another quiz to see if regular readers learned anything from this highly educational service in the past 12 months.

Please circle the letter to the left of the response to each question which you think is correct, cut out the questionnaire and return it to *Compact Discoveries*, 385 Hawk Road, RR5, Medford, OR 97501-8518. Those getting all the correct answers will receive an honorary degree from the School for Scandals, a private Oregon institution set up in honor of our beloved, but much rebuffed senator, Bob Packwood.

**BIG HINT:** If you haven't used all your past issues of the *Jefferson Monthly* to catch droppings at the bottom of your bird cage, you'll find all the answers to these questions in the last 12 columns. In the spirit of the School for Scandals, cheating is encouraged, cover-ups permitted. Just have fun. No need even to apologize after you're caught.

**NOTE:** Sometimes there is more than one correct answer, in which case you are expected to circle both of them.

- According to *Compact Discoveries*, the "French Gershwin" is:
  - Darius Milhaud.
  - Claude Bolling.
  - Maurice Ravel.
  - Zza Zza Gabor.
- The "new Gershwin" may be:
  - Andrew Lloyd Webber.
  - Henryk Górecki.
  - Paul Schoenfield.
  - Bob Packwood.
- The "first Gershwin" – that is, the first American composer to combine Afro-American rhythms with classical forms – was:
  - Louis Moreau Gottschalk.
  - Charles Ives.
  - Edward MacDowell.
  - William Grant Still.
- In addition to composing, Gottschalk was famous throughout the Americas and Europe as a:
  - violinist.
  - pianist.
  - contrabassoonist.
  - lady's man.
- Gottschalk died in:
  - France.
  - the U.S.
  - Brazil.
  - ecstasy.
- Research reported in the *Journal of the American Medical Association* shows that surgeons are likely to do a better job at the operating table if:
  - they have musical accompaniment.
  - they had good sex the night before.
  - they like classical music.
  - they have *Sweeney Todd* on in the background.
- More than a century ago Nietzsche wrote:
  - "Eine kleine nachtmusik!"
  - "Ich must peepee machen!"
  - "Without music, life would be a mistake."
  - "Without music, surgery would be a mistake."
- Gift CDs recommended by *Compact Discoveries* during the year included all but which of the following recordings?
  - Vivaldi's Revenge: The New Four Seasons* (Omega OCD 3020).
  - Dave Brubeck: *Just You, Just Me* (Telarc CD-83363).
  - My Favorite Opera for Children* (London 443 817) from the series, *Opera Made Easy*, selected, but, on this par-



- ticular CD, not sung by Luciano Pavarotti.
- d. Borodin: *Symphonies 1 & 2 and In the Steppes of Central Asia* (London 436 651).
9. The *Duet for Soprano and Tenor after Tchaikovsky's Fantasy-Overture "Romeo & Juliet"* (Bridge BCD 9034) is by:
- a. Sergei Prokofieff.
  - b. Sergei Rachmaninoff.
  - c. Sergei Taneyev.
  - d. Sergei Tukhizsoksoff.
10. Which of these musical love stories has a relatively happy ending?
- a. *Romeo and Juliet*.
  - b. *Tristan and Isolde*.
  - c. *Pelléas and Mélisande*.
  - d. *Daphnis and Chloé*.
  - e. *Orpheus and Euridice*.

(Note: you might hold on to the above list just in case someone gives you a couple of love birds in a cage and you need names for them. On second thought, I did this once, and *Tristan and Isolde* both met tragic, early ends. So maybe this isn't such a good idea, after all.)

11. One of my favorite recent CD releases is the *Songs of Edvard Grieg*, superbly sung by Anne Sofie von Otter (DGG D 174269). The disc includes *Jeg elsker dig*. What does this mean in English?
- a. No problem, Jeg.
  - b. Life is Tough.
  - c. I dig you, baby.
  - d. I love you.
12. *Compact Discoveries* highly recommended all of the following chamber music recordings but one:
- a. Schubert's "Arpeggione" *Sonata in A Minor, D.821*, with Lynn Harrell, cello; James Levine, pianist (RCA Papiillon 6531-2-RG).
  - b. Rachmaninov's *Sonata for Cello & Piano, Op. 19*, with Lynn Harrell, cello; Vladimir Ashkenazy, piano (London 414 340-2).
  - c. Brahms: *Trios for Piano, Violin & Cello, Opp. 8 and 87*, with Julius Katchen, piano; Josef Suk, violin; Janos Starker, cello (London 421 152-2).
  - d. Fettuccini: *Sextet for Spaghetti and Stringbeans*, with the Sesame Street Sextet (Pedophile 123123).
13. Classical compact discs usually cost more than popular CDs. Which of the

following suggestions would probably NOT help to reduce their costs:

- a. Cut out the conductors with their inflated egos and salaries. You can't see or hear them on CDs anyway.
- b. Use just one violinist to represent the violin section of the orchestra, and copy that violin electronically as many times as necessary to get the sound of a standard symphonic orchestra. Same for the cellos, horns, etc.
- c. Create all classical CDs on a state-of-the-art computer using digitally sampled acoustic-like sound, eliminating live musicians entirely.
- d. Manufacture all classical CDs in China.

14. Dishwashing can be made more enjoyable if accompanied by classical music. Which of the following pieces would NOT be appropriate for the task at hand?
- a. Handel's *Water Music*.
  - b. Kurt Weil's *Mack the Knife* from "The Threepenny Opera."
  - c. Anything by Philip Glass recorded in the Hollywood Bowl.
  - d. Bach's *Goldberg Variations*. ☐

Fred Flaxman is editor of the *Southern Oregonian*, Southern Oregon State College's quarterly alumni magazine. He also writes a column each month called *Modern Life* for the Ashland, Oregon, *Lithiagraph*.

## PIE IN THE SKY From p. 14

TOD: Moderation in all things, including moderation.

LINDA: So how about travel? Like to eat in foreign restaurants?

TOD: I tell you what, El. I'm not really good with languages. But I can speak menu in any language. Menu Spanish. Menu French, Menu German.

LINDA: Let's tell the truth. The only point of traveling is to eat. Sure you may have to hit the museums to break up the time between meals, but the real reason is ...

TOD: All those Flemish still lifes of food. But I'll tell you. I love to come home. To eat at my own table. Cook in my own kitchen. It's the greatest stress buster I know. To plan a meal at the end of the day, to cook it and serve it to someone who appreciates it, have a glass of wine...

LINDA: And that's what it means to you — getting control of your refrigerator.

TOD: Yeah. It means food is a pleasure.

LINDA: Amen. And you don't have to be rich or an expert to eat well.

TOD: And here's one of our favorite recipes to prove it. ☐

Linda Eckhardt and Tod Davies are hosts and producers of *Pie in the Sky*, heard Saturdays on JPR's Rhythm and News Service at 1pm and again Tuesdays on JPR's News and Information Service at 12:30pm. They live and work in Ashland. If you'd like to talk with them on the show, or have questions, write to Pie in the Sky, P.O. Box 3543, Ashland, Oregon 97520, or call 1-800-847-2550. Local calls at 488-2378. Leave a message. We'll call you back.

## SPOTLIGHT From p. 13

media and Online Services and the Internet. Her address is scheduled to begin at 9:00 a.m. on Saturday, June 24th.

Even in this age of instantaneous electronic communications, face to face contact is invaluable. The Tech Fair will afford an opportunity for industry professionals to network. In addition, there will be a job booth for prospective employees and employers.

The Fair will offer a chance to demonstrate the wealth of resources that exist in the the Rogue Valley and beyond. This will be an important acknowledgement of the strength of our region, and a test to prove to the rest of the Pacific Northwest, and indeed the entire nation, that the Rogue Valley is an important stopping point on the high-tech superhighway. ☐



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FROM NATIONAL PUBLIC RADIO



## THEATER REVIEW

Alison Baker

### From the Mississippi Delta

By Dr. Endesha Ida Mae Holland

Directed by Debra Wicks

Through June 24

At the Oregon Shakespeare Festival, Ashland, Oregon

**F**rom the Mississippi Delta is energetic, entertaining, and at times moving, but it's an odd piece of theater. It's not so much drama as it is a series of sketches, scenes from one woman's eventful life: her onstage memoirs.

Actresses Karole Foreman, Michelle Blackmon, and Johanna Jackson by turns play Phelia, the child who will grow up to be the playwright; her mother, Aint Baby; and a couple of dozen other characters who play major and minor roles in her life story. We see Aint Baby eking out a living ironing for whites and eventually becoming a midwife who's so highly regarded she's known as the Second Doctor Lady. And we watch her daughter Phelia grow up as best she can in the South of the forties and fifties. Raped by her white employer at eleven, she becomes a hooker, a carnival dancer, a thief. She gets by.

But when the sixties arrive in Act II, the "Civil Rights" come to town and Phelia's life is changed. She finds a place in the Movement, and before long she leaves her home in the Delta and ventures out into the wider world, goes to school and ends up with a Ph.D.—the pinnacle of success.

This is an inspiring story, and as directed by Debra Wicks, it's engagingly staged, incorporating gospel and blues, dancing and testifying. With clever on-stage costume changes the actors slip seamlessly from one character to another, from a twelve-year-old girl to an old drunk, from the aging Aint Baby to a leer-

ing middle-aged man.

But as a play, it didn't seem to have much new to say. Of course, the story of African-American history needs to be told again and again; I won't argue that. But this structure didn't really tell me anything about the inner life of the main character; I didn't come away knowing who this woman was. The "Civil Rights" changed her life, apparently by giving her a forum for her passion and energy, and a chance to travel and see the outside world; but we don't see the transition from the uneducated Delta dweller to the articulate fundraising public speaker. This character changes as if by magic.

The players narrate the story as they act it

out, and that works well in the first act; the scenes are personal and detailed, the characters are individuals. But in the second act we get a lot of telling of the story: we don't meet any particular "Civil Rights," we don't meet any of the white people who take Phelia into their homes while she goes to school, we don't even get to know the pimps and whores she credits with getting her to class in the morning while she was earning her graduate degrees. And the last few scenes, including her triumphant commencement march, degenerate into lists of names: the people who helped her, the people she wants to remember. Some are public figures—Mrs. Cheney, Mrs. Goodman, Robert Moses, Alice Walker—but these are references outside the experience of the

“  
THE STORY OF  
AFRICAN-AMERICAN HISTORY  
NEEDS TO BE TOLD AGAIN AND  
AGAIN; I WON'T ARGUE THAT.  
BUT THIS STRUCTURE DIDN'T  
REALLY TELL ME ANYTHING  
ABOUT THE INNER LIFE OF THE  
MAIN CHARACTER; I DIDN'T  
COME AWAY KNOWING WHO  
THIS WOMAN WAS.



play; for anyone in the audience who doesn't know the history of the Civil Rights movement, the names don't carry much meaning.

I don't want to trivialize the events portrayed. The story of this woman's progress from poverty to pride is important and moving. Even I, cynic that I am, was moved to tears a couple of times. After all, when a broken-hearted woman kneels sobbing over the body of her mama, who's lying dead on the sidewalk in front of her fire-bombed home, as someone off to the side sings a hymn *a capella*, it's a cold heart indeed that remains untouched. But through my tears I snuck a look at my watch to see how long this sobbing had been going on. It's sad stuff; but it ain't necessarily art. ■

Alison Baker's fiction is included in *Prize Stories 1995: The O. Henry Awards*. She lives in Ruch, Oregon

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# POETRY

## The Sky Could Send You

BY DONNA MASINI

Tonight in the shadow of alien green,  
the dark around us breathing,  
a man points out the obvious  
stars. I stand beside him under the  
cosmic mess.  
Clutter, I whisper, you could connect  
anything,  
join any dots to form a dipper or belt.  
My eyes cannot find any cluster twice.  
What I want to say is that it frightens me  
this wide sky with its litter of stars.  
What I want to say is you could lose  
yourself  
in a sky like this. Looking into the flicker  
of history, already dead to somewhere  
else.  
There is so much time in a sky like this,  
in our silence and the strangeness  
of these ancient stars. Islands of light.  
They remind me of my dead friends, my  
infidelities.  
This night with its shadows and  
monsters  
is too big for me. Random, irrational  
as love, no matter what pictures we  
pretend to find.  
Is this why we make a dipper or belt?  
To contain it, make it familiar?  
Where are the gods in a sky like this?  
It is very clear, the man beside me is saying,  
but I am lost. I see nothing.  
Night looks like a broken thing,  
as though an enormous lamp had  
shattered  
scattering pieces of itself throughout the  
dark.  
Is this why lovers reach to touch one  
another

beneath the night sky, filled with its  
dead stars  
and fusions? Why they turn and orbit  
about one another when the sky could  
send you  
so far into yourself you would become  
someone else. *The moon is beautiful,*  
I read somewhere, *but dead.*  
I look up into the cavey dark, the silence.  
I have never understood the position of  
stars,  
never seen either dipper, never traced  
Orion's  
belt, seen a bull, a bear,  
an arching centaur in the sky.  
Patternless as measles the stars are.  
Oh how I have wanted things to be clear:  
love, promises, the random dark.  
Beneath the curved horn of a dead  
moon  
I think, listen to him, watch, this might  
be faith,  
that the names name. This might be  
hope  
or delusion, and maybe I do begin to see  
the beginnings  
of a handle, there, just there,  
where the lights are slightly brighter.

Donna Masini, of New York City, read poems and conducted workshops in the Rogue Valley in February. Her book, *That Kind of Danger* (Beacon Press, 1994), won the Barnard New Women Poets Prize.

Writers may submit original poetry for publication in the *Jefferson Monthly*.  
Send 3-6 poems, a brief bio, and a SASE to:  
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,  
Ashland, OR 97520. Please allow two to four weeks for reply.



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